Smithsonian

March 1990

A young visitor learns about Inuit life at Canada's newest museum (p. 114)

All Over Europe, There's Something Special In The Air.

The ancient towers of Great Britain. The golden palaces of France. The hidden castles of Germany. Europe is a truly magical place. And this year, American Airlines can take you to more of it than ever. With service to 14 wonderful European cities. And affordable Fly AAway Vacations[SM] packages to all of them. So let us take you where there's something special in the air.

AmericanAirlines
Something special to Europe.

Schedules subject to change without notice.

Paris • Frankfurt • Zurich • Geneva • London • Manchester • Stuttgart • Lyon • Stockholm
Brussels • Madrid • Duesseldorf • Hamburg • Munich

"BY 1945, AMERICA'S FORESTS WILL BE HISTORY."

In 1920, authorities predicted that we'd run out of forest land in 25 years. But today we have nearly *730 million acres* of lush forest land in the U.S.—and more trees than we had 70 years ago.

Thanks, in part, to private landowners and America's forest products companies, who plant over 6,000,000 trees a day, reseed entire forests, and use other forest management techniques to promote natural regrowth.

We're determined to keep up with the growing demand for wood and paper products. And to make sure our forests will continue to make history.

To learn more about the future of America's forests, write: American Forest Council, 1250 Connecticut Avenue, N.W., Washington, DC 20036. Or call **1-800-648-6699.**

AMERICAN FOREST COUNCIL
MANAGING THE FUTURE OF AMERICA'S FORESTS.

BOISE CASCADE BOWATER, INC. CHAMPION INTERNATIONAL CONSOLIDATED PAPERS, INC. GAYLORD CONTAINER CORP. GEORGIA-PACIFIC INTERNATIONAL PAPER ITT RAYONIER
JAMES RIVER CORP. MEAD CORP. PACKAGING CORP. OF AMERICA POTLATCH SCOTT PAPER CO. SIMPSON TIMBER TEMPLE-INLAND UNION CAMP CORP. WEYERHAEUSER WILLAMETTE INDUSTRIES

© 1989 American Forest Council

March 1990

Smithsonian

Volume 20, Number 12

Table of Contents

Cover: In the museum's Exploration Place, a Canadian girl dons a traditional Inuit fur-ruffed parka, holds a toy kayak—and enters a different culture (p. 114)
Photograph by Enrico Ferorelli

8 *Smithsonian horizons* by Secretary Adams
10 *Letters to the Editor*
20 *Around the Mall and beyond* by Edwards Park
24 *Phenomena, comment and notes* by John P. Wiley jr.
30 *Picture credits*

32 **Do solar fireworks bring stormy weather?**
As the sunspot cycle reaches its peak, astronomers are looking at how the Sun's activity affects Earth
By Stephen P. Maran

42 **George Caleb Bingham's portraits of a people**
From society swells to Missouri fur traders, his art captured the complexity of mid-19th-century America
By Verlyn Klinkenborg

58 **The joy of The Hunt, the thrill of The Find**
And the true confessions of a collection of passionate collectors possessed with a need to have their It
By Jim Lehrer, photographs by Steve Gottlieb

70 **St. Bernards, the dogs divine**
Out of a rugged Alpine pass come the uncanny canines with snowplow paws and a heroic soft spot for humans
By Michael Olmert

84 **Jacques d'Amboise teaches dance with a dividend**
An energetic motivator, he can change the attitudes —and lives—of his National Dance Institute students
By Steven Barboza, photographs by Lynn Johnson

100 **Civic pride, Old West-style**
When it came to picking the county seat, six-shooters and chicanery were part of a town's election campaign
By James R. Chiles
Illustrations by Brenda Losey-Sumpter

114 **Ottawa's innovative 'global village'**
The Canadian Museum of Civilization, a controversial and costly complex, mixes artifacts, artifice—and fun
By David Lancashire, photographs by Enrico Ferorelli

129 **'It will keep the professors busy for centuries'**
Scholars are still fighting over every jot and tittle (though not the title) of James Joyce's *Ulysses*
By Robin Bates

146 *Book reviews*
154 *Additional reading*
156 *March events at the Smithsonian*
162 *Smithsonian tours, seminars and expeditions*

164 **Vespucci could have been wrong, right?**
By Barbara Holland

Smithsonian (ISSN 0037-7333) is published monthly by the Smithsonian Associates, 900 Jefferson Drive, Washington, DC 20560.
© Smithsonian Institution 1990. All rights reserved.
Reproduction in whole or in part without permission is prohibited.
Subscription price $20 a year in U.S. and possessions, $33 elsewhere. 80 percent of dues is designated for magazine subscription. Single copy price, $2.50. Second-class postage paid at Washington, DC and additional mailing offices.
Editorial offices at 900 Jefferson Drive, Washington, DC 20560.
Advertising and circulation offices at 420 Lexington Ave., New York, NY 10170.
Members: Please address all subscription correspondence and change of address information to Smithsonian, P.O. Box 55593, Boulder, CO 80322-5593.
Postmaster: Send address changes to Smithsonian, P.O. Box 55593, Boulder, CO 80302-5593.

Obviously, our aim is not transportation for the masses.

Rather, our goal is to create truly individual two-seater motorcars for those with loftier pursuits than going from Point A to Point B.

Which is why we handcraft each Reatta slowly, carefully, lovingly, in limited numbers by our small community of craftsmen. Only that way can we attain motorcars of such tremendous grace, balance, and sensuousness, that destinations are rendered anticlimactic.

The Handcrafted Reatta. Consider it powerful testimony to the adage, "There are always fewer seats at the top."

For your private audition, contact your local Buick dealer.

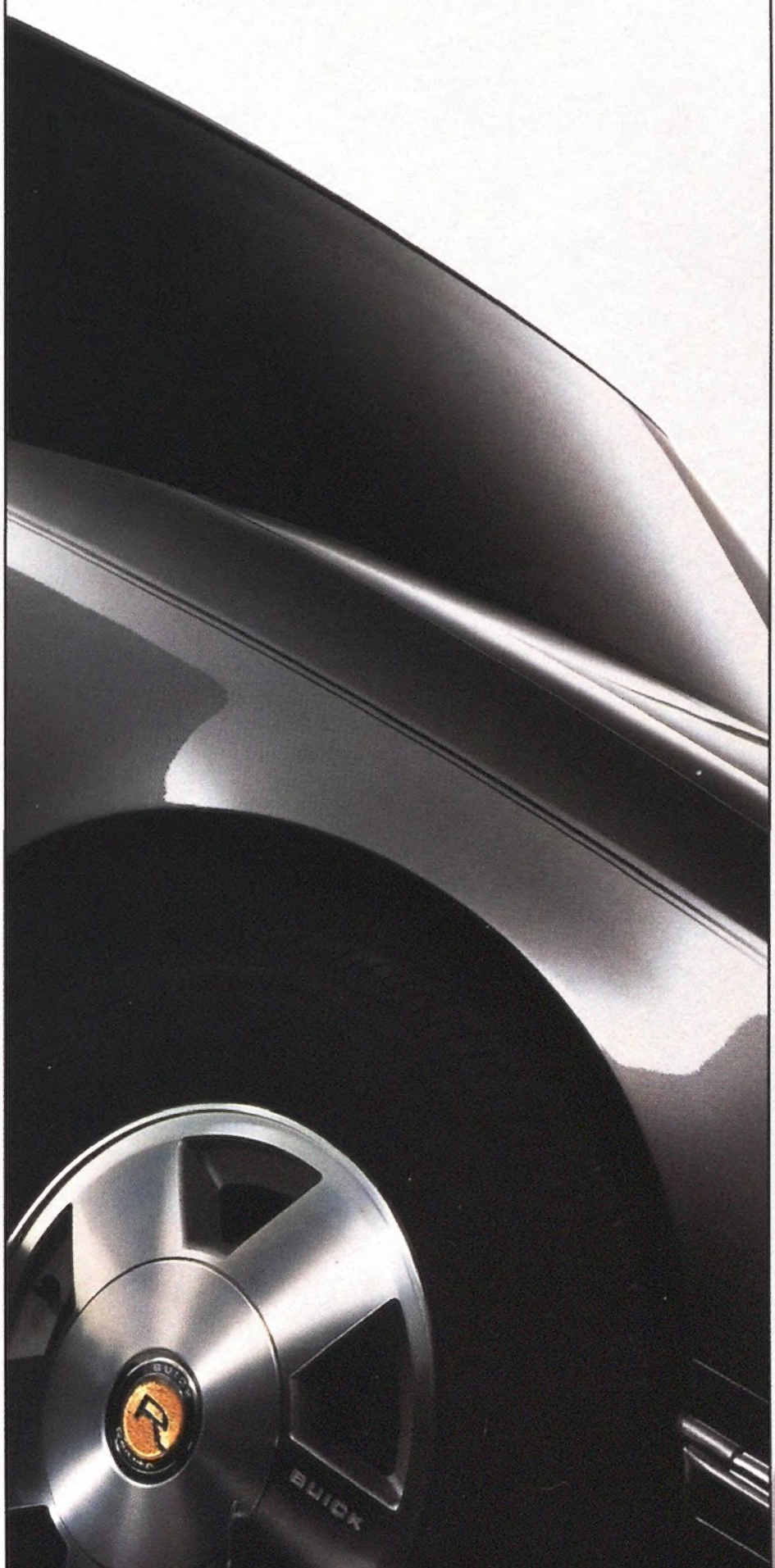
BUICK SMARTLEASE by GMAC

Available exclusively at Buick dealers. For more information, call 1-800-441-5376.

There are 7,140,000 millionaires in the U.S. and less than 12,000 new Handcrafted Reattas. Obviously, money can't buy happiness.

BUICK Reatta

THE REATTA BY BUICK
Handcrafted luxury for two



© 1990 GM Corp. All rights reserved. Reatta is a registered trademark of GM Corp.

In writing instruments, the world knows no higher form of precision and workmanship. Each is a masterpiece. That is why there is only one Cross.
FLAWLESS CLASSICS.
CROSS®
SINCE 1846
Unquestioned lifetime mechanical guarantee.
Available from $14 to $1,000.

Smithsonian

SECRETARY OF THE SMITHSONIAN INSTITUTION:
Robert McC. Adams

EDITOR:
Don Moser

BOARD OF EDITORS:
Constance A. Bond
Caroline Despard, Pictures
Jim Doherty
Timothy Foote
Marlane A. Liddell
Bennett Schiff
Nancy Seaman
Paul Trachtman
John P. Wiley jr.

ASSOCIATE EDITORS:
Diane M. Bolz
Kathleen M. Burke
Frances R. Glennon
Sally Scott Maran
Edgar Rich, Pictures
Jane D. Scholl

ASSISTANT EDITORS:
Susana Barañano
Suzanne Crawford
Judy Harkison
Bruce Hathaway
W. Eric Keller
Alison C. McLean
Lucinda Moore
Beth Py-Lieberman
Ruth Ravenel, Pictures

CONTRIBUTING EDITORS:
Ralph Backlund
Edwards Park

EDITORIAL ASSOCIATES:
Gloria Carr
Margot North

PUBLISHER:
Joseph J. Bonsignore
Mary D. Haskin, Assistant

ADVERTISING:
Thomas H. Black, Associate Publisher
Edward A. Daly, Manager
Robert F. Donovan, Associate Manager
Frederick T. Lyons, Eastern Manager

CIRCULATION:
John O'Donnell, Associate Publisher
Adeline Sherr, Director

ADMINISTRATION:
Carey O. Randall, Associate Publisher
Mary Ellen Bobb, Business Director
Valerie Martin, Business Manager

PRODUCTION:
E. Cherry Doyle, Director
Greg Williams, Quality Manager
Briggs S. Cunningham, Editorial
Suzanne Kennedy, Advertising

FOUNDER:
S. Dillon Ripley

EDITOR AND PUBLISHER EMERITUS:
Edward K. Thompson

SENIOR CIRCULATION CONSULTANT:
Anne Keating

THE SANDS OF SUMMER

Cole·Haan's classic casuals are inspired by the subtle shades of summer sand. Our genuine hand-burnished footwear is a stylish way to breeze into the warm days ahead. And it's as comfortable as a barefoot walk COLE·HAAN on the beach. Our delicate tassel, sophisticated city sandal, and artful woven are all handmade in Italy. And come in a fresh palette of colors, including sand. From the Cole·Haan Classic Collection for Women.

Cole·Haan. Fine Footwear for Men, Women, and Children. For stores near you, write: Cole·Haan, Dept. N3, North Elm Street, Yarmouth, ME 04096-5002.

View With A Room.

High atop a butte
in Jackson Hole, Wyoming,
with a glorious view of the
Teton mountains, is a
secluded, luxurious resort
from which to enjoy it all:
Spring Creek Resort.

SPRING CREEK RESORT
P.O. Box 3154 Jackson Hole, WY 83001 307-733-8833
1-800-443-6139

Original 100-year-old antiques

Morgan Silver Dollars of the Old South

1879-1889
ALL BRILLIANT UNCIRCULATED

Far fewer Morgans were produced at the New Orleans Mint during this period than at Philadelphia or San Francisco – some consider these O-mintmark Morgans the best buys in the series. Now get our choice of guaranteed Brilliant Uncirculated 1879-1889 dates for **just $39 each (#15268).** Or get a BU set of 3 different dates for just $115 **(#15269).** Save more: 2 sets for $225, 5 sets for $550. **To order by credit card, call toll-free 1-800-451-4463 anytime.** Or send your check or money order to: International Coins & Currency, Inc., 11 E. State St., Box 218, Dept. 1357, Montpelier, Vermont 05601. **Money-back guarantee – 30-day home examination.**

THE AMERICAN GIRLS COLLECTION®
Books, dolls, dresses & other delights.
Created exclusively for girls, ages 6-11.
Available only through our unique catalogue.
Call toll free 1-800-845-0005 for a free catalogue. Or write:
Pleasant Company, Dept. 8285, Box 497, Middleton, WI 53562

Name _____

Address _____

City _____ *State* _____ *Zip* _____

PLEASANT COMPANY®

Smithsonian

Board of Regents
Smithsonian Institution

Ex Officio

Chief Justice of the United States
William H. Rehnquist, Chancellor
Vice President of the United States
J. Danforth Quayle

Appointed by the President of the Senate

Hon. E. J. (Jake) Garn
Hon. Daniel P. Moynihan
Hon. James R. Sasser

Appointed by the Speaker of the House

Hon. Silvio O. Conte
Hon. Norman Y. Mineta
Hon. Jamie L. Whitten

Appointed by Joint Resolution of Congress

Hon. David C. Acheson
Hon. Anne L. Armstrong
Dr. William G. Bowen
Mrs. Jeannine Smith Clark
Hon. A. Leon Higginbotham jr.
Mr. Samuel C. Johnson
Mr. Barnabas McHenry
Dr. Homer A. Neal
Hon. R. James Woolsey

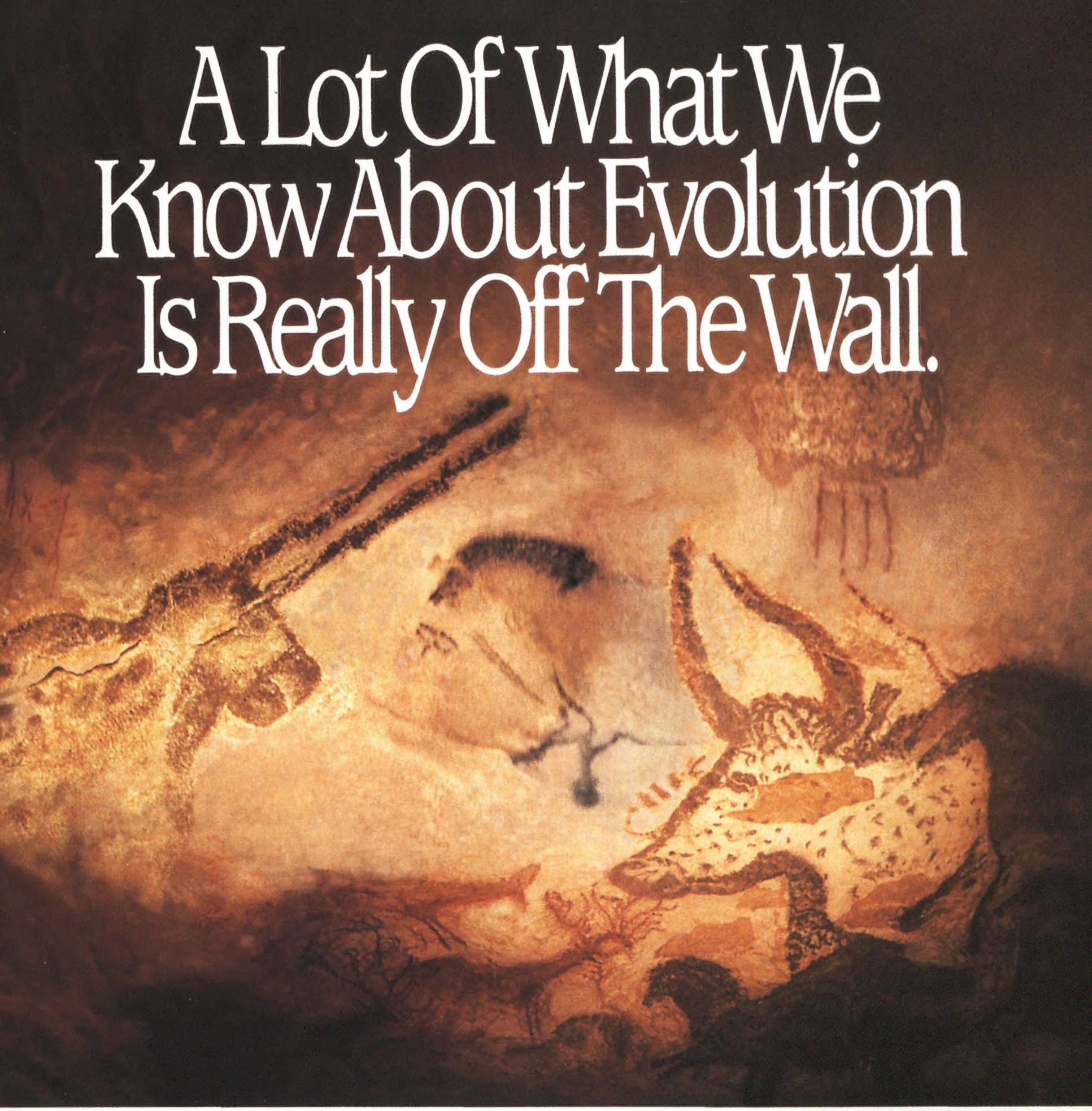
National Board of the Smithsonian Associates

Mrs. Gay F. Wray, Chairman
Mr. Philip F. Anschutz
Mr. George B. Bingham jr.
Mr. W. J. Bowen
Mr. Charles L. Brown
Mr. Dan Burns
Mr. Frank T. Cary
Mrs. Cummins Catherwood jr.
Mr. Ivan Chermayeff
Mr. Jeffrey A. Cole
Mr. Thomas G. Cousins
Mr. Charles D. Dickey jr.
Mrs. George C. Dillon
Mrs. Robert Donner jr.
Mr. James H. Evans
Mrs. Robert R. Gray
Mr. Peter E. Haas
Hon. Ulric St. Clair Haynes jr.
Mr. Gerald D. Hines
Mr. Frank W. Hoch
Mr. S. Charles Kemp
Mr. Thomas M. Keresey
Mr. Robert V. Lindsay
Mr. Howard M. Love
Mr. Alexander K. McLanahan
Mr. Antony Merck
Mrs. Anne Murray Morgan
Mr. John W. Morrison
Mr. Charles H. Murphy jr.
Mr. Jack S. Parker
Mr. Thomas J. Pritzker
Mr. Alvin N. Puryear
Mrs. John D. Rockefeller IV
Mrs. Arthur M. Sackler
Mr. Lloyd G. Schermer
Mr. Charles W. Schmidt
Dr. Ivan Selin
Mr. A. Alfred Taubman
Mrs. James M. Walton
Hon. John C. Whitehead
Mr. T. Evans Wyckoff

Honorary Members

Mr. William S. Anderson
Mr. Richard P. Cooley
Mr. Joseph F. Cullman III
Hon. Leonard K. Firestone
Mr. Alfred C. Glassell jr.
Mr. W. L. Hadley Griffin
Hon. William A. Hewitt
Mr. James M. Kemper jr.
Mr. Seymour H. Knox III
Mr. Lewis A. Lapham
Hon. George C. McGhee
Justice Sandra D. O'Connor
Mr. S. Dillon Ripley
Mr. Francis C. Rooney jr.
Hon. Thomas J. Watson jr.

A Lot Of What We Know About Evolution Is Really Off The Wall.



A daub of paint. A carved stone. A pound of clay. A pile of sand. Man tries to capture the human essence with whatever materials are at hand.

Such was the case 17,000 years ago, when Ice Age Man painted a cosmic story on the walls of a cave. And such is the case today, when Modern Man revisits the cave to tell the story of the Storyteller.

On the next episode of Smithsonian World, you'll take a fascinating journey into the evolutionary past. What did our ancient ancestors look like in the flesh? And how have we fleshed out their hopes and aspirations?

Find out on "Tales of the Human Dawn," proudly brought to you by Southwestern Bell. It'll be broadcast on PBS March 28 at 8 p.m. Check your local listings.

And discover that the more we learn about primitive people, the more civilized they become.

SMITHSONIAN WORLD

Southwestern Bell Corporation

A co-production of WETA, Washington, D.C., and the Smithsonian Institution. Funding provided by Southwestern Bell Corporation.

Secretary Adams' comments

Smithsonian horizons

Two new books reinforce each other in challenging older models of evolutionary development and change

By chance, my reading matter on a lengthy journey earlier this year included two seemingly unrelated volumes. Stephen Jay Gould's *Wonderful Life: The Burgess Shale and the Nature of History* (Norton, 1989) is a brilliant evocation of history as the interplay of "laws in the background" and "contingency in the details," against the massive extinction of a weird panorama of little-known life-forms more than 500 million years ago. *Dynamics of Southwest Prehistory* (Linda Cordell and George Gumerman, editors, Smithsonian Institution Press, 1989) focuses on the thousand years or so preceding the first Spanish probes northward from Mexico. Bringing together some of the best practitioners in the business, it discloses the changing character of archaeological inquiry even in a region whose overall prehistoric patterns had seemed well established. I detect an underlying consistency between these two studies that deserves to be noted.

The journey may itself have been conducive to this discovery. It involved, first, site visits and conversations with old friends and government officials in Iraq, a country centrally interlinked with my own life for almost four decades. From there I flew on to Moscow for discussions about joint exhibition and research undertakings with representatives of the Ministry of Culture and the Academy of Sciences. Interchanges in both countries touched repeatedly on the unexpected course and speed of developments in Eastern Europe. Great turnings, it was mutually recognized, are perhaps by their very nature unrecognized and unplanned for at the outset. Only in retrospect do they acquire the force of seeming historical inevitability.

Lacking any means to test alternative modes of historical explanation in the laboratory, Gould argues (following Darwin) that the only test of a hypothesis is "by trying whether it explains several large and independent classes of facts." For him, "the question of questions boils down to the placement of the boundary between predictability under invariant law and the multifarious possibilities of historical contingency." He envisions "a boundary siting so high that almost every interesting event of life's history falls into the realm of contingency." On my reading, a profound reorientation of archaeological outlooks is independently shifting the boundary in the same direction.

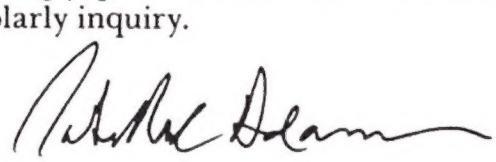
Traditional reconstructions of Southwest prehistory have taken its continuity as a cardinal principle. Temporal and regional gaps in the record were largely viewed as unproblematical. Similarly unproblematical was the assumption that known and excavated sites—on average, probably those that were larger, longer-lived and more easily recognized—were adequately representative of entire patterns of settlement. Yet also recognized were major prehistoric vicissitudes—population growth and decline, ingatherings in quasi-urban centers, shifting regional concentrations, and general abandonment.

What was long taken for granted, in other words, was a gradualistic, implicitly deterministic, picture of development. It emphasized as the major dynamic of change unconscious, fairly uniform responses to slowly shifting environmental pressures. The new state of Southwestern dynamics, although not yet having led to a new consensus, includes radical challenges to all of these old certainties.

Fluctuating, unstable states tied to many contingencies are now given prominence, at least as justifiably as was continuity previously. New regional configurations (of which at most slight vestiges survived the Conquest) are posited for the later part of the prehistoric sequence, possibly accompanied by the emergence of social hierarchies. Human intentions become a factor, as in the maintenance of "modular" designs in pueblo architecture. Adaptive interpretations are rebutted with suggestions of significant, human-induced environmental disturbance and degradation that began long prior to European colonization.

Many of these changes of concern or emphasis are the result of advances in scientific precision. In this zone of agricultural marginality, increasingly systematic, fine-grained evidence correlates environmental stress with decreased residential mobility and larger settlements. It is increasingly possible to isolate and follow critical variables (e.g., summer rainfall) as distinguished from longer-range climatic patterns. Growing numbers of well-established tree-ring and radiocarbon dates make new inferences about the gaps in patterning increasingly plausible. Surface reconnaissance corrects and greatly amplifies impressions based only on excavated sites. But most of the new themes must also be understood as primarily generated by changing interests and *ideas.*

We live in a world where the abrupt and unexpected have become commonplace. That new set of expectations apparently is also diffusing into the seemingly quite isolated world of arcane scholarly inquiry.



If Europe were a vast canvas, what sort of vacation would you create?

Deep within every traveler is a vision of what the perfect vacation would be. Now, KLM Royal Dutch Airlines presents a program that lets you express that vision.

It's called Europe By Design,℠ and it offers two rare opportunities: the chance to custom design your itinerary, and to experience Europe as only an insider can.

We start by presenting you with choices: of cities, hotels and a series of not-so-typical activities. Activities that might include taking a brisk morning ride on horseback through London's Hyde Park, viewing the private collection of sculpture at the Rothschild Villa in Nice, or learning the rituals of the spa as practiced in Copenhagen.

After you make your selections, KLM assembles them—blending your accommodations, transportation and excursions into a seamless journey. The result is a truly personalized vacation at rates that only large tour groups once enjoyed.

To put your vision of the ideal vacation on paper (and in motion), call KLM at 1-800-777-1668. We'll send along our free 140-page Europe By Design vacation planner. Or simply call your travel agent.

KLM Europe By Design.℠

KLM
Royal Dutch Airlines

Society Expeditions'
INDONESIA

A Savu warrior in traditional headdress.

Our Journey Begins Where Others End.

Nestled between Sumba and Timor Island, Savu has been likened to the Garden of Eden. ❧ Coming ashore by Zodiac, we were greeted by Suvanese "warriors" clad in ikat sarongs and elaborate headdresses. And even though they were astride racing ponies and brandishing swords, our lecturer explained this was simply an "enthusiastic welcome." ❧ For over 15 years, Society Expeditions has affirmed a simple commitment to visit the most remote and exciting destinations in comfort and safety. ❧ And while for our competitors Bali is the end of a trip, for us it's just the beginning. From here, we venture beyond the well-traveled routes to Banda, Alor, Tukenbesi, Sumba, Sulawesi and even the Asmat region of Irian Jaya. ❧ Plus, lecturers such as Lorne & Lawrence Blair, authors of the "Ring of Fire," ensure you'll return with a deeper understanding of this fascinating region. ❧ So if you're ready for what lies beyond Bali, you're ready for Society Expeditions.

☐ Yes, please send information on Society Expeditions.

Name

Address

City State Zip

Phone Travel Agent

☐ Indonesia & the South Pacific Prices from $5690.
☐ Amazon & South America
☐ Antarctica
☐ Greenland & the High Arctic

Society Expeditions
3131 Elliott Ave., SM/0390
Suite 700, Seattle, WA, 98121

For additional information, contact your professional travel agent or call **800-426-7794.**

Ship registry: Liberia ©1990 Society Expeditions

Letters to the Editor

Badgers

Dear Sir: Bil Gilbert's January-issue description of a badger's stance as "that of a down football lineman" brought a chuckle and a warm memory.

Several years ago I was fishing a deceptively small water finger, one of many that flow from the beaver ponds just outside Ketchum, Idaho. The banks are deeply undercut and provide good trout habitat. Above, spongy moss provides comfortable seating among the willows, and I was drowsing in the warm, late sun.

A sharp growl brought me to attention. In typical bowlegged posture, an animal I'd never seen before stood about 25 feet in front of me, with only two small watercourses and their banks in between.

When I could swallow, I started sweet-talking him in as soothing tones as I could muster, apologizing for my intrusion, promising I would leave soon and congratulating him on his beauty.

After about five minutes of this, he turned and ambled off, throwing back what sounded like "Harrumph."

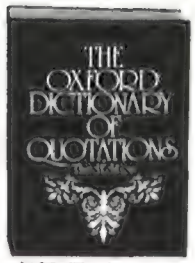
Betty Buker
Penn Valley, California

Dear Sir: In the '60s, in Custer State Park, South Dakota, we encountered a defiantly friendly badger, if there is such a thing, and had the lunatic idea of taking him home as a pet. We were traveling with a monkey, which we took out of its cage. Then we slid out the cage bottom, put the top over the badger and slid the bottom back in.

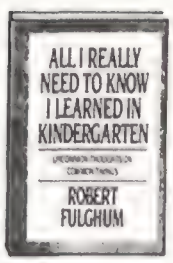
By the time we got to the car, the badger had demolished the cage and fallen to the ground, where he just sat and

Tres Libros por Tres Dolares and a Farewell to Commitment. No Bull.

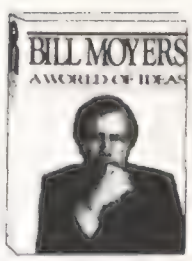
198. QPB's specially produced volume of Woody Allen's three hilarious books.
(3-in-1 vol.)
QPB: $12.95



*482. This latest edition of the famous dictionary has 40,000 memorable quotations.
Hardcover: $45
QPB: $18.95



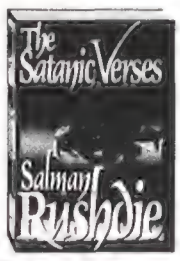
253. Fulghum's premise is that we learned the important lessons by age 5
Hardcover: $15.95
QPB: $7.95



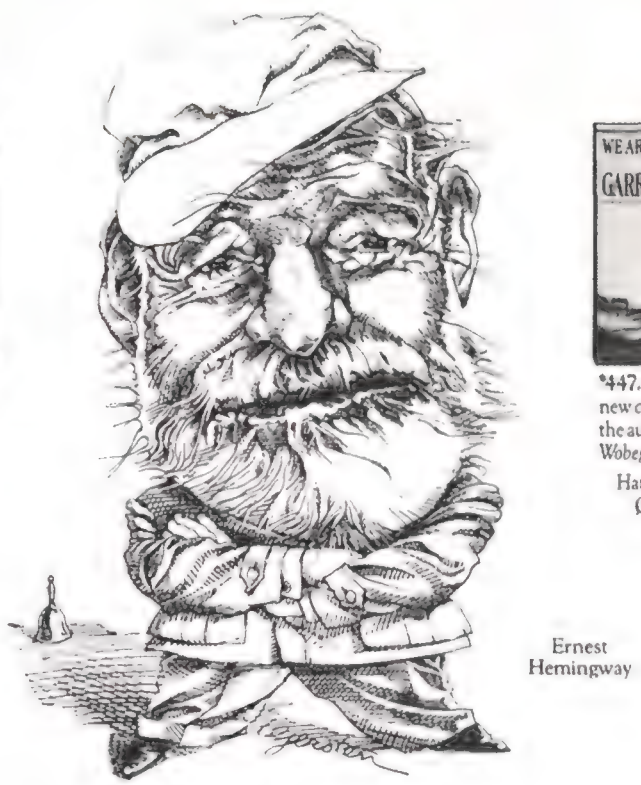
182. Movers talks about everything from morality to science.
Hardcover: $29.95
QPB: $15.95

601. The evolution of beliefs throughout history. Illustrated.
Hardcover: $29.95
QPB: $12.95

*330. An award-winning food writer offers more than 600 recipes for your microwave oven
Hardcover: $19.95
QPB: $9.95

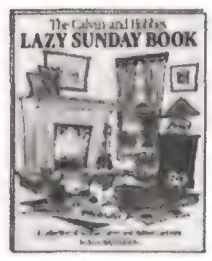


*406. "A rollercoaster ride over a vast landscape of the imagination"—*London Guardian*.
Hardcover: $19.95
QPB: $9.95

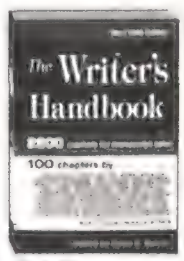


Ernest Hemingway

*447. A hilarious new collection from the author of *Lake Wobegon Days*.
Hardcover: $18.95
QPB: $9.50



204. Relax with Calvin & Hobbes in this new full-color collection of Sunday cartoons
QPB: $7.95

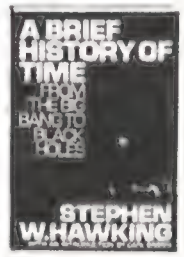


*256. What to write, how to write it, where to sell it
Hardcover: $27.95
QPB: $13.75

The Elements of Editing A Modern Guide for Editors and Journalists
Arthur Plotnik
Strunk and White
The Elements of Style
The Elements of Grammar
Margaret Shertzer

109. A special QPB trio: *The Elements of Style, The Elements of Grammar, The Elements of Editing.*
3-volume set
QPB: $10.95

207. A beguiling novella that asks: How do you thank a man who won't be thanked?
QPB: $5.95



*321. Stephen Hawking offers a convincing big picture of the origins of the cosmos
Hardcover: $18.95
QPB: $9.50

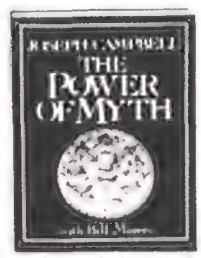
(Translation: 3 books, 3 bucks. No commitment. No kidding.)

No matter who says it, it's an amazing deal—any 3 books from this page for just $3 (plus shipping and handling). After that you don't have to buy any more books ever.

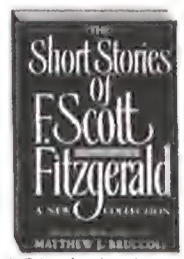
You'll receive the *QPB Review* 15 times a year (about every 3½ weeks). It lists our selection of fiction, history, science, biography plus excerpts, reviews, photos and anecdotes. And QPB softcover books are priced at up to 60% less than their hardcover counterparts. Every book you buy, after this offer, will earn you Bonus Points that can be traded in for free books—you pay just shipping and handling. So set your sights on 3 books and join QPB today.

*117. Over 1600 problem-solving drawings with explanations on every aspect of home repair
Hardcover: $24.95
QPB: $12.95

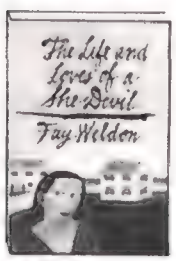
211. Take a trip down Larson's memory lane with over 300 color and black-and-white cartoons
QPB: $10.95



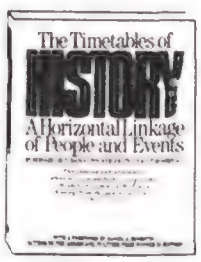
423. A scholar tells how myths have shaped our lives. A PBS TV series
Hardcover: $27.50
QPB: $15.95



*194. A landmark omnibus collection of 43 of Fitzgerald's best short stories
Hardcover: $29.95
QPB: $13.95



178. Hell hath no fury like a woman scorned—at least in this bitingly funny novel.
Hardcover: $13.95
QPB: $6.95



267. The story of civilization in a unique chart format.
Hardcover: $29.95
QPB: $15.95

338. The author and host of *This Old House* covers each step in finding the perfect house.
QPB: $9.95

297. Soothing therapeutic techniques. 150 graphic photographs.
QPB: $9.50

How QPB Membership Works.

Selection: Each *Review* lists a new Selection. If you want it, do nothing—it will be shipped automatically. If you want another book or no book at all, complete the Reply Form always enclosed and return it by the specified date. (A shipping and handling charge is added to each shipment.)

Return Privilege: If the *QPB Review* is delayed and you receive the Selection without having had 10 days to notify us, you may return it for credit.

Cancellations: You may cancel membership at any time by notifying QPB. We may cancel your membership if you elect not to buy at least one book in any six-month period.

*QPB Exclusive: The only softcover edition now available.

OK. Send me 3 books for 3 bucks. No commitment. No bull.

Quality Paperback Book Club,® P.O. Box 8804, Camp Hill, PA 17011-8804

Please enroll me in QPB and send me the 3 choices I've listed below, billing me only $1 each, plus shipping and handling charges. I understand that I am not required to buy another book. You will send me the *QPB Review* (if my account is in good standing) for at least six months. If I have not bought at least one book in any six-month period, you may cancel my membership.

0-16

			Indicate by number your 3 choices

Name *(Please print clearly)* QB4543-0

Address

City State Zip

QPB Quality Paperback Book Club

Prices are generally higher in Canada. © 1990 Quality Paperback Book Club. All orders subject to approval.

looked at us. He was still staring after us when our car rounded the next bend.
Katja I. Bamberg
St. Paul, Minnesota

Air traffic control school

Dear Sir: I was an air route traffic controller when the numbers were counted in the hundreds rather than the thousands. Your statement that ". . . about 1946, all en route planes were plotted by map and secondhand radio" is only partially correct. When I first started as an assistant controller at the St. Louis Center in 1942, flight progress strips were used—similar to but longer than those pictured on page 127.

I was especially interested in the picture of the mural commemorating the 50th anniversary of the profession. A friend and true pioneer in the field, the man with the mustache and bow tie is Jack Tighe. He invented the "shrimp boat" used to plot the progress of aircraft on maps in the very early days.
William H. Smith
Lakewood, Colorado

Muzak

Dear Sir: I used to wonder why, at Christmastime, the sound of church hymns blaring out over the toilet paper at the local supermarket would set my teeth on edge. It always seemed to be such an act of boorish bad taste.

Now I know the situation is worse than I suspected—"scientifically crafted" musical programs manipulate people's shopping impulses and work performance. If I wanted to perform to music, I would be employed as a professional dancer or a circus acrobat.
Judith L. Martin
New Orleans, Louisiana

Dear Sir: Mr. Osborn's cartoon on page 71 sums up my opinion of Muzak. It should be banned. I unplugged the speakers in my office to get work done.
Richard W. Brown
North St. Paul, Minnesota

Dear Sir: Believe me, there are millions of people in this country who love this music and not all of them are old goats, as am I. Certainly Muzak's offerings are more appealing than the ear-shattering noise of a rock band, which is really not music at all but pure racket.
Emery Wister
Charlotte, North Carolina

"Whenever I take off with Formby's, I end up with a great finish."

"I uncovered a buried treasure with the help of Formby's® Paint Remover. The minute I brushed it on 20 years of paint began bubbling off."

Bob Bergin's vision told him that beneath the layers of paint was a beautiful oak chest. He revealed it with the help of Formby's Paint Remover and Paint Remover Wash.

"Taking off the paint was easy with Formby's. And after I used the Paint Remover Wash, the wood was so clean and smooth I didn't have to sand. Then I chose one of Formby's Wiping Stains. They're thick, not runny, so the stain goes on evenly and makes it easy to control the color. I finished the chest with Formby's Poly Finish. The wood's protected and the hand-rubbed finish lets the oak's natural glow shine through. Formby's helped me turn a hidden treasure into an heirloom."

It's easy to get great results with Formby's products. We've got everything for wood care projects from start to finish, even experts to give you the benefit of our three generations of experience; call 1-800-FORMBYS, or write to Formby's Workshop, Olive Branch, MS 38654. With Formby's, doing it yourself doesn't mean doing it alone.

© 1990 Thompson & Formby Inc.

FORMBY'S Workshop

Ordinary people. Extraordinary results.

JAPANESE SWORDS WANTED
ARMOUR, ANTIQUE JAPANESE GUNS, ETC.

AOKI CO., TOKYO, JAPAN – NOW HAS OFFICES IN U.S.
Highest Prices Paid!
Japanese Price Much Higher Than U.S. Price.
We will exceed all legitimate offers. Try us!
AOKI CO., LTD. – Attn. Mr. Takeda
23441 GOLDEN SPRINGS, SUITE 292
DIAMOND BAR, CA 91765
Phone: 714-860-5137 • 1-800-232-2654

MEN'S WIDE SHOES
EE-EEEEEE, SIZES 5-13
Extra width for men who need it.
Excellent variety, styling and quality.
Send for FREE CATALOG.
THE WIDEST SELECTION OF THE WIDEST SHOES ANYWHERE!

HITCHCOCK SHOES, INC.
Dept. 21D, Hingham, MA 02043

Dear Sir: When I was a teenager and all my friends were home studying with the radio blaring the Rolling Stones, I was the nerd asking for the volume to be turned down. As an adult, I hate going to restaurants where the music is so loud you cannot talk. We listeners should have the right to silence just as nonsmokers have the right to smoke-free air.

Each workplace has its specific atmosphere and sound; there is nothing wrong with the clanking of carts and cash registers in a supermarket.

Fausta Wertz
Princeton, New Jersey

Dear Sir: As your author stated, Muzak pays percentages to ASCAP and BMI—which are not unions but associations of composers. The payments represent royalties on their compositions. Musicians' unions are supported solely by the dues of their members, and do not share in these ASCAP and BMI payments.

Marty Glenn
North Miami Beach

Dear Sir: James Keenan reminds me of the tobacco companies' doctors who assure us that cigarette smoke is not harmful. Believing Muzak's medical claims is like believing snake-oil salesmen or witch doctors.

Patricia H. Harris
Columbia, Missouri

Ravenna

Dear Sir: "Colonel Popski" was not Polish, but a Belgian of Russian ancestry named Vladimir Peniakoff, who left Cambridge University to serve in the French Army during World War I and, after a number of years in Egypt, joined the British Army in World War II. Popski was literally a nom de guerre. He commanded an adventurous and rather irregular unit which, with his consent, his superior officer christened "Popski's Private Army."

In his entertaining book *Private Army*, Peniakoff-Popski describes how he saved S. Apollinare in Classe from shellfire (not bombs). He was able to demonstrate that it was not being used as an observation post at all.

Ben King
Washington, D.C.

Dear Sir: Other cogent reasons than reports of the Ravenna mosaics' beauty led Prince Vladimir of Kiev to select Eastern Orthodox Christianity. Years ago a scholarly friend, who grew up in Russia before the revolution, told me that the prince turned down the overtures of the Muslims because they forbade the use of alcoholic spirits, and those of the Roman Catholics because they also had a strong ascetic tradition, including fasting and clerical celibacy; moreover, he did not like the idea of the supremacy of the pope. As to Judaism, if leading "all his wild Russian subjects into the Dnieper to be baptized" was tumultuous, it would have been nothing compared with leading them all into the rite of circumcision.

Mary McFayden Bishop, M.D.
Walnut Creek, California

Dear Sir: Between 772 and 816, the popes Adrian I and Leo III authorized Charlemagne to take at will the treasures of Ravenna to decorate his capital at Aachen. Leo V, who was pontiff briefly in 903, eighty-nine years after the Frankish emperor's death in 814, should not

COMBINE A UNIQUE EUROPEAN VACATION AND A SHREWD BUY

Mercedes-Benz European Delivery Program

Enjoy an exhilarating drive through Europe in a Mercedes-Benz, a vacation like none before, with return shipment of your new car prearranged. When you buy or lease a Mercedes in the U.S. for factory delivery in Stuttgart, you'll enjoy significant purchase savings, special low airfares* (a choice of 2 roundtrip economy class tickets or 1 roundtrip business class ticket for $500.00), and a free night's stay in a first-class hotel selected by Mercedes-Benz. Return the coupon for a free brochure, or call 1-800-245-7001. Or see your authorized Mercedes-Benz dealer today.

*Airline package available only through Lufthansa (Business Class only), Pan Am or TWA to Stuttgart, West Germany. Certain restrictions apply.

This offer does not apply to the 300SL and 500SL models.

Send coupon to:
Mercedes-Benz of North America, Inc.
P.O. Box 751017, Memphis, TN 38175-1017

Please send your European Delivery brochure to:

Name_____

Address_____

City_____

State_____ Zip_____

© 1990 Mercedes-Benz of N.A., Inc., Montvale, NJ H-1

ADVICE AND DISSENT

They're contentious and contagious. They're the McLaughlin Group. (clockwise from left) Jack Germond, Eleanor Clift, John McLaughlin, Fred Barnes, Morton Kondracke, and Pat Buchanan.

Made possible by a grant from GE.

THE McLAUGHLIN GROUP
Check your local listing for station and time.

We bring good things to life.

be charged with the wanton largess properly assigned to earlier pontiffs.
Maurice Z. Michelman
Alexandria, Virginia

Dear Sir: It is unfortunate that you failed to acknowledge the extensive restoration and reconstruction of the Ravenna mosaics, which began many centuries ago and continues on today.
Gianfranco Bustacchini, Vice President
Cooperativa Mosaicisti, Ravenna

Coronado

Dear Sir: Because of difficulties such as those Douglas Preston encountered, many historians have branded Friar Marcos de Niza a fraud who hadn't time to reach Arizona or New Mexico.

Recent studies have altered the picture. The route in 1539-40 was probably not as difficult as for Mr. Preston. Archaeology now reveals that the Indians had a trade network of footpaths, along which Marcos' enthusiastic Indian guides made camps in advance for him. River valleys that Preston describes as "a wilderness of quicksand . . . and brutal mesquite" were dotted with Indian villages: the uninhabited mountainous zone was crossed by a well-established trade route to Zuni. Examining the strange case in my 1989 book, *Desert Heart,* I concluded that the mysterious Marcos may well have done just what he said he did, in which case he is one of our most maligned pioneers.
William K. Hartmann
Tucson

The new century

Dear Sir: December 31, 1999, is the last day of the 20th century. A baby's first birthday marks the end of his first year and the beginning of his second. He is 1 until the end of his second year. We mark time in the West by showing how much time has passed since the birth of Christ. Thus the year 1999 represents the 2,000th year, and the year 2000 is the first year of the 21st century.
Richard Hobby
Falmouth, Maine

Dear Sir: You'd be surprised how many people really believe the 21st century will begin January 1, 2000! I even had my grandson pose that question to his high school math and science teachers, who waffled on the correct answer!
Daniel W. Willingmyre
Venice, Florida

Put the whole world at your fingertips, with . . .

Venturer MultiBand Receiver

Only $99.95*

But read the ad for an even better deal!

The *Venturer* Receiver gives you crisp reception over the full ten bands of the radio spectrum, including, of course, the entire AM/FM range. But you can also roam the international shortwave and ham radio bands (4 to 12 mHz) for information from all over the world. And you can pick up the TV-audio from channels 2 to 13, a great way to keep up with your favorite programs. But there is more: Listen to 24-hr. reports of the U.S. Weather Bureau, and get news of all support services—police, fire, ships, and civil defense. Then there is the aircraft band, and all 40 channels of the CB band. The *Venturer* works off your 110-volt house current, off batteries, or off any external 12-V. DC source.

We import *Venturers* in container loads and can offer them for just $99.95. But we have an even better deal: ***Buy two for $199.90, and we'll send you a third one, with our compliments—absolutely FREE!*** Take advantage of this special offer and order your *Venturer MultiBand Receiver(s)* today!

•We have a small monthly allotment of the Venturer 2, same as the standard Venturer, but it also plays cassette tapes. It costs $30 more—$129.95. The "special deal"—3 for the price of 2—is also available for this model.

FOR FASTEST SERVICE, ORDER
TOLL FREE (800) 621-1203
24 hours a day, 7 days a week
Please give order #1195 A210 for the *MultiBand Receiver,* and for the cassette version, give order #1196 A210. If you prefer, mail check or card authorization and expiration. We need daytime phone for all orders and issuing bank for charge orders. We cannot ship without this information.

UPS/insurance: $6.95 for one *Venturer MultiBand Receiver,* $8.95 for three. Add sales tax for CA delivery. You have 30-day return privilege and one year warranty.

since 1967
haverhills
131 Townsend Street, San Francisco, CA 94107

AMERICAN GLORY

THE POWER AND SPIRIT OF THE GOLDEN EAGLE CAPTURED IN HAND-PAINTED PORCELAIN BY A SCULPTOR WHOSE WORKS HAVE BEEN PRESENTED TO WORLD LEADERS

Breathtaking in beauty. Majestic in flight. Fearless, proud and free. The mighty golden eagle soars to life in a powerful and original work of art by Ronald Van Ruyckevelt, whose works have been presented to John F. Kennedy, Queen Elizabeth II and the Emperor of Japan.

Infused with realism and lifelike detail. Pulsing with the awesome beauty of an eagle in flight. With penetrating jet-black eyes...magnificent outstretched wings... razor-sharp beak and talons. Individually sculpted of fine imported bisque porcelain. Painted by hand in colors as precious as nature's own. And accompanied by a handsome hardwood base.

Sculpture ablaze with the fire of the American spirit. For those who dare to dream. Priced at $195.

AN AMERICAN MASTERPIECE

AMERICAN GLORY shown smaller than actual size of 17" in height, including hardwood base.

ORDER FORM

Please mail by March 31, 1990

The Franklin Mint · Franklin Center, PA 19091

Please enter my order for "American Glory," an original work of art in hand-painted porcelain.

I need send no money now. I will be billed in five monthly installments of $39.* each, with the first payment due prior to shipment. The handsome hardwood base will be included at no additional charge. **Plus my state sales tax and a total of $3. for shipping and handling.*

SIGNATURE _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

MR/MRS/MISS _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY/STATE/ZIP _____

© 1990 FM

85087-357

BERMUDA SHORTS

BRIEF NOTES ON OUR ISLAND

THE PRETTIEST ROADS IN THE WORLD.

Everywhere you go, our flower-lined lanes will enchant you. And we won't let a single billboard spoil your view.

WE REALLY DO WEAR THEM.

Bermuda shorts, that is. It's our version of the three-piece suit.

WALK ON PINK SAND.

Our beaches come in all sizes. And one truly astonishing color.

Call your travel agent or: 1-800-BERMUDA

Our Houses Are Too Charming For Numbers.

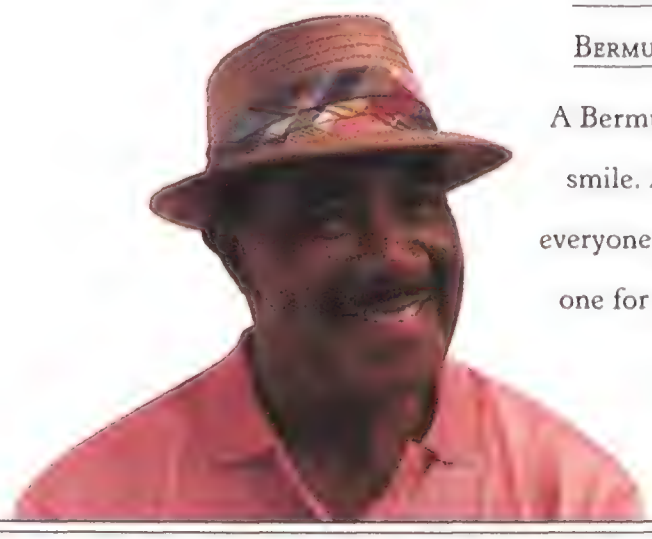
So we give each one a name as well.

The Peachiest Places Anywhere.

We're incredibly tidy. And we're mad for pastel. The combination makes our landscape unforgettable.

Catch A Little Cricket On Sunday.

Batsmen, wickets and silly mid-ons. (Don't fret. The locals will explain.)



One Of The Most Beautiful Things In Bermuda.

A Bermudian smile. And everyone wears one for you.

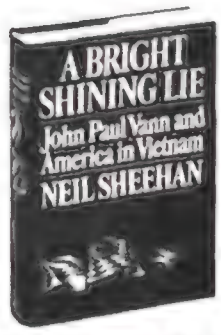
BERMUDA. A SHORT TRIP TO THE PERFECT HOLIDAY.

TAKE ANY 3 FOR

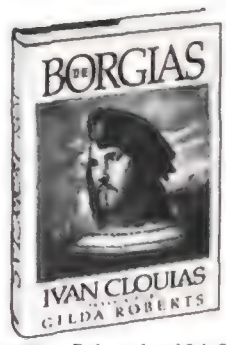
HISTORY BOOK CLUB
The best of history all in one place.

2410. Pub. price $19.95

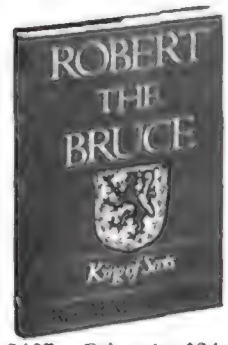
7526. Pub. price $17.95



1495. Pub. price $24.95



1206. Pub. price $24.95



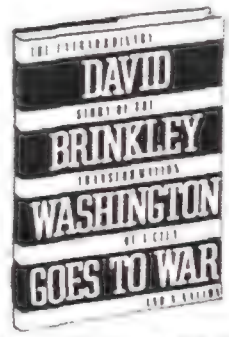
3467. Pub. price $24

1792. Pub. price $22.95

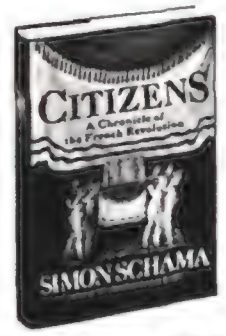
8490. Pub. price $19.95

3715. Pub. price $29.95

9282. Pub. price $22.50

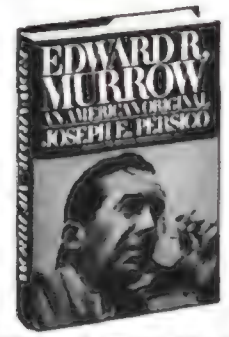


6130. Pub. price $18.95

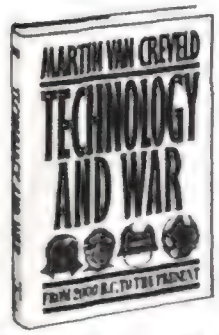


1396. Pub. price $29.95

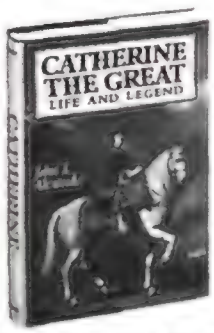
7641. Pub. price $19.95



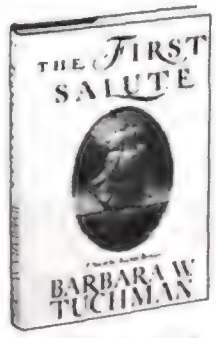
8698. Pub. price $24.95



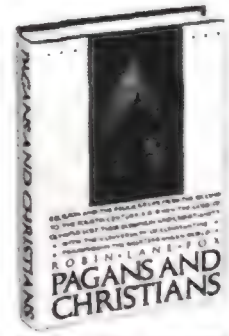
1024. Pub. price $22.95



1073. Pub. price $24.95

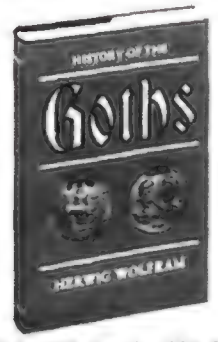


6080. Pub. price $22.95

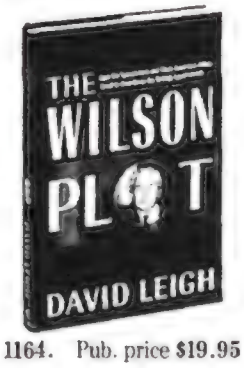


3806. Pub. price $40

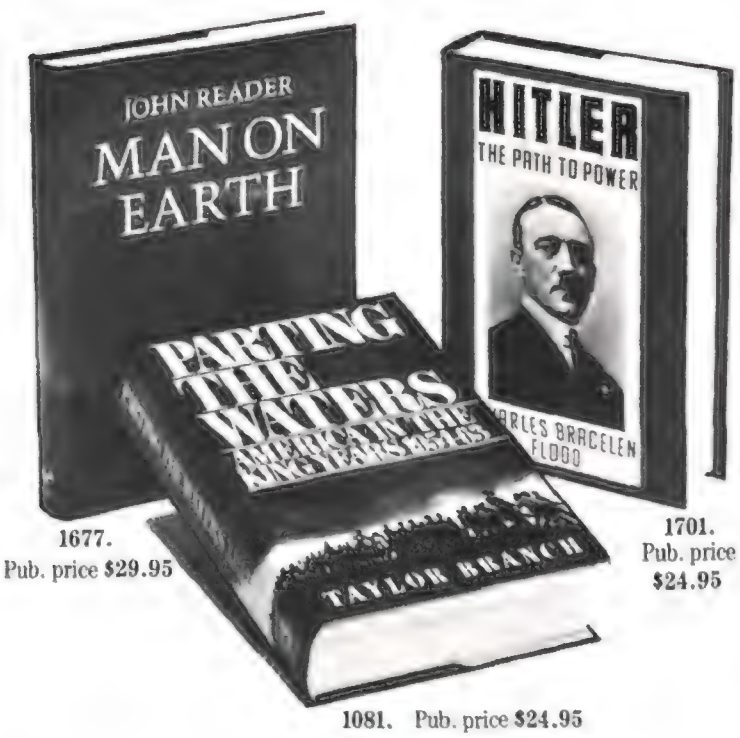
2220. Pub. price $18.95



7005. Pub. price $39.95



1164. Pub. price $19.95

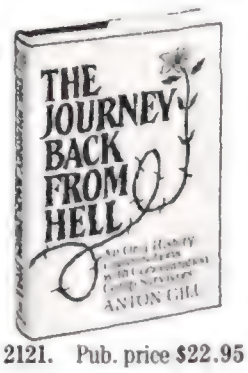


1677. Pub. price $29.95

1701. Pub. price $24.95

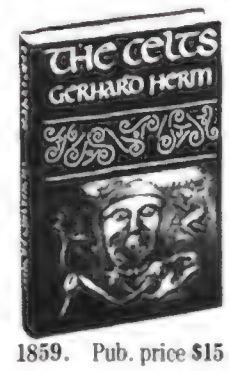
1081. Pub. price $24.95

2725. Pub. price $35

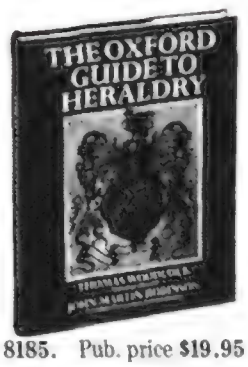


2121. Pub. price $22.95

8094. Pub. price $16.95

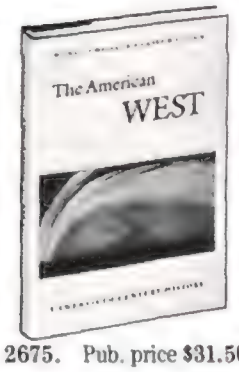


1859. Pub. price $15

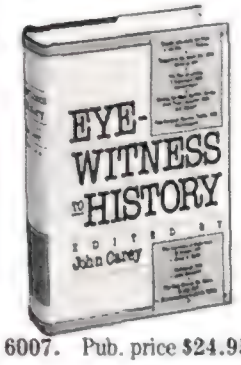


8185. Pub. price $19.95

5991. Pub. price $25



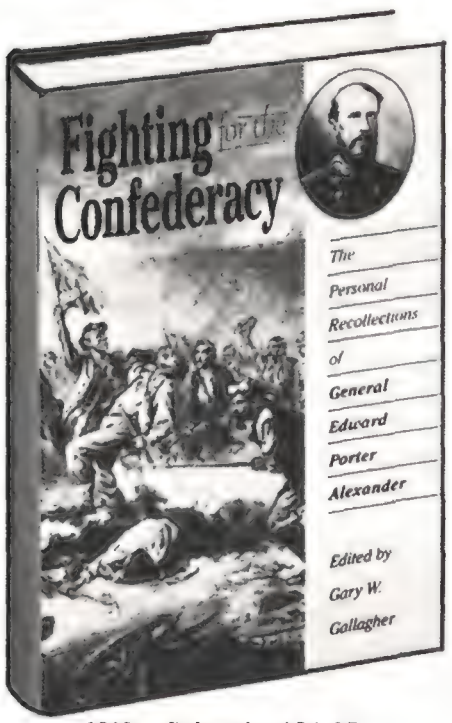
2675. Pub. price $31.50



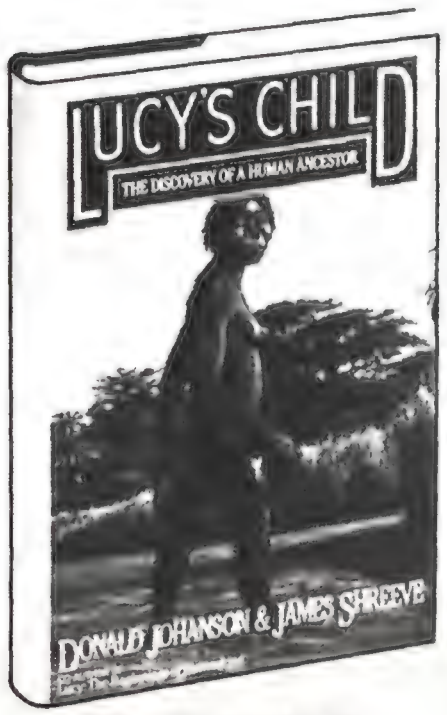
6007. Pub. price $24.95

$1 EACH

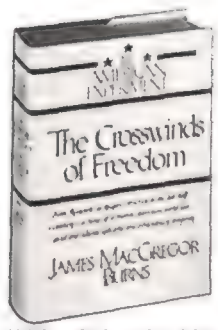
Plus a 4th at 35% off the publisher's price.
WITH NO OBLIGATION TO BUY MORE.


Fighting for the Confederacy
The Personal Recollections of General Edward Porter Alexander
Edited by Gary W. Gallagher

1818. Pub. price $34.95

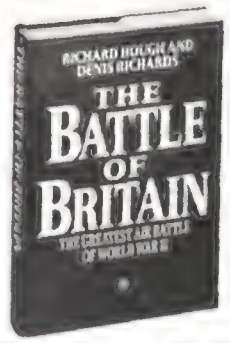


1875. Pub. price $22.95

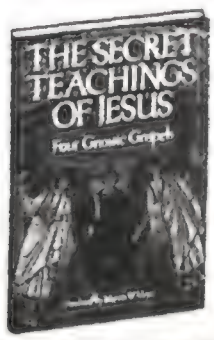


1883. Pub. price $35

5884. Pub. price $27.50

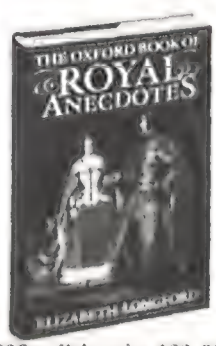


2386. Pub. price $27.50

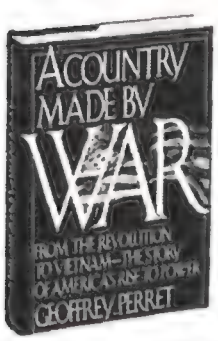


1784. Pub. price $15.95

2535. Pub. price $22.95

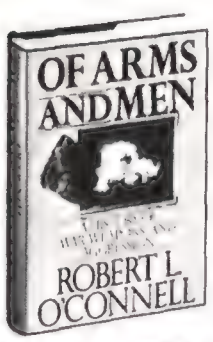


1636. Pub. price $22.95

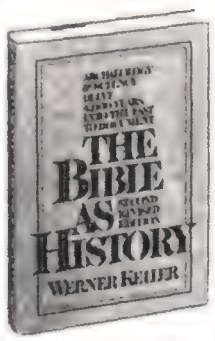


1719. Pub. price $22.50

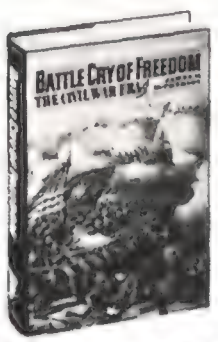
6676. Pub. price $25



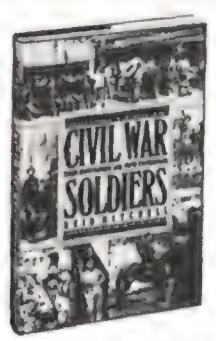
1578. Pub. price $24.95



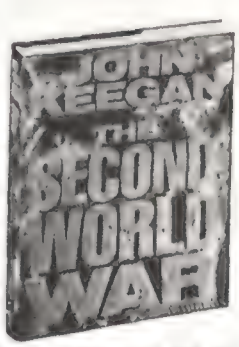
3012. Pub. price $21.95



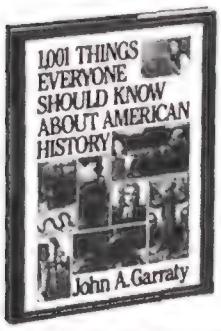
3988. Pub. price $35



2105. Pub. price $19.95

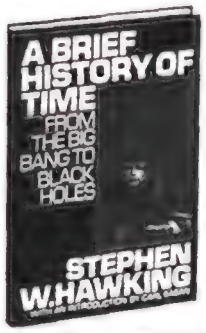


3434. Pub. price $29.95



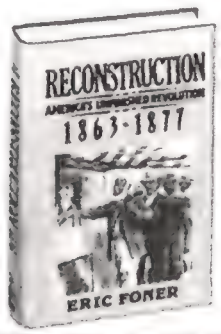
1057. Pub. price $19.95

3970. Pub. price $22.95

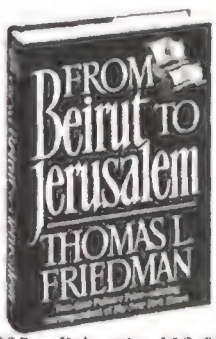


3087. Pub. price $18.95

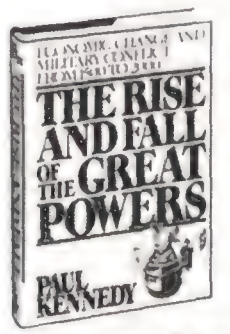
6981. Pub. price $22.95



6767. Pub. price $29.95



1925. Pub. price $22.95



1644. Pub. price $24.95

Save on the best recent history titles.

No matter what area of history you enjoy reading about most, you'll find that History Book Club offers some of the finest selections being published today. And no book club we know offers greater savings—as much as 30% off publishers' list prices.

You can save even more by taking advantage of our Introductory Offer. Select any three books on this page for $1 each when you take a fourth book at 35% off the publisher's price, plus shipping and handling. Thereafter, you're not obligated to order any more books. You may cancel membership at any time by notifying History Book Club. We may cancel your membership if you elect not to buy at least one book in any six-month period.

How the Club works. You'll be able to choose from 150 to 200 books featured each month. History Book Club always offers its members well-made, long-lasting editions.

You'll receive our *Review* and a dated Reply Form 14 times a year (about every 4 weeks) plus up to 4 more offers of special selections. If you want the "Editors' Choice," do nothing—the book will come automatically. If you want another book, or no books at all, return the Reply Form by the date specified. A shipping and handling charge is added to each shipment.

Your HBC guarantee: If you receive an unwanted "Editors' Choice" because you had fewer than 10 days to decide, simply return it and pay nothing.

HISTORY BOOK CLUB®
Camp Hill, PA 17012-8805

Please enroll me in History Book Club according to the no-risk, no-commitment terms outlined in the accompanying ad. Send me the four books whose numbers I have listed below. Bill me $1 each for the 3 choices on the left, and the fourth at 35% off the publisher's price, plus shipping and handling.

H454-3-0

0-19

Name_____
(Please print clearly.)

Address_____ Apt. #_____

City_____

State_____ Zip_____

All orders subject to approval. Prices generally higher in Canada.
© 1990 History Book Club, Inc.

Around the Mall and beyond

This is fair warning of a future event that is a Must if ever there was one. It's the journalism exhibit at the Library of Congress, scheduled to open early next month. Don't miss it.

The Library of Congress would seem rightfully to be involved with books—and so it is. But it is also, rightfully, a repository. Like its neighbor the Smithsonian, it is seldom able to say no to any offering. So it has gathered a fine collection of Stradivarii, and a self-replenishing punch-bowl ladle presumably used by Houdini, and the stuff that was in President Lincoln's pockets when he was assassinated, along with thousands of other objects not usually associated with libraries, and millions of things that are—pamphlets, prints, posters, photographs and, of course, letters. The Library's total inventory comes to about 84 million items—almost in the same ballpark with us.

Many of these items relate to journalism, and you'll see them at "The American Journalist: Paradox of the Press" on two floors of the Madison Building—the newest of the Library's three edifices—starting April 5. Long before the space was even cleared for this new show, I was taken in tow by Helen Dalrymple of the Library's public affairs staff and introduced to some of the objects and to some of the people who were making them presentable for opening day.

David Halaas, exhibition curator, and his associate curator, Sara Day, assured me that, among other things, you will see the contents of Lincoln's pockets. "They include news clippings," said Sara. "Apparently he'd saved some of them because they said nice things about him." It's good to know that Lincoln, like the rest of us, felt the need of a little stroking now and then.

I also found an old friend and Smithsonian alumnus, Ben Lawless. He's a freelance exhibits designer working with another old friend, Jan Adkins, formerly of *National Geographic.* And they've been very busy with this display.

Ben trotted out for my perusal Ernie Pyle's typewriter, which will be exhibited in the War Correspondents section. It was packed up and shipped home from Ie Shima after the great frontline reporter was killed there in 1945. The typed original of one of Pyle's last dispatches will also be on view. Among other bits of journalistic hardware are a few things loaned by the Smithsonian: a 19th-century Washington Hoe hand press and type stand, a portable telegraph machine, Rube Goldberg's drawing table, and that vital adjunct to any editor's office in more volatile times—a set of dueling pistols.

But most of the material on display is

Newsboy folk sculpture, 1888, will draw visitors into "American Journalist" show.

what I suppose would now be called software—items more related to the thought processes of journalism than to the mechanics of producing and defending it. Pride of place goes to the very first newspaper published in North America, a sheet entitled *Publick Occurrences, Both Forreign and Domestick.* It appeared exactly 300 years ago; one of the purposes of the show is to mark its tricentennial. As it happened, *Publick Occurrences* occurred only once. Published by Benjamin Harris, who had done time in England for publishing "seditious" pamphlets, it hit the streets of Boston on Thursday, September 25, 1690. Four days later, the royal governor ordered it confiscated. No more journals would be allowed without his permission. So American journalism, born free in 1690, was quickly enslaved.

Wondering why, I had a careful look at a facsimile of our first newspaper. The original won't arrive until two days before the exhibit opens. It's being flown over from England because the only copy of the paper to escape destruction was the one sent by Harris to the Public Record Office in London. It is a small tabloid of ancient fibrous paper, far sturdier than today's newsprint, which is why it is still around.

Reading the news items of 1690, I felt that the reporting was too well-behaved for display at my local supermarket's checkout stands. The hottest tidbit seemed to be a report of smallpox raging in Boston. But I suppose even *that* alarmed Colonial authorities, for it revealed information to common folks. The governor and the council found the paper contained "sundry doubtful and uncertain Reports." They expressed "high Resentment and Disallowance of said Pamphlet," and forbade "any person or persons for the future to Set forth anything in Print without Licence." So Benjamin Harris became the first writer to get banned in Boston—an accomplishment which even now assures heavy sales—and the first to get shot down by the government. The real public occurrence was that act of suppression.

With an old journalist's suitable genuflection to this seminal newspaper, I continued through the storehouse of wonders at the Library of Congress, which, even as you read this, are being assembled in place. In the stairwell of the exhibition area at the Madison Building you'll find a splendid red-white-and-blue balloon with Nellie Bly's name on it. Just a hundred years ago, this feisty

LILA HAUGHN/MANAGER'S ASSISTANT, ALGONQUIN HOTEL

"It has so much charm"

"You won't find another place quite like it – the grand old hotel, a storybook town, bellhops in kilts...

A lot of our guests call it their home away from home – they've been coming here with their families for years.

There's forever plenty to do. Tennis... swimming... our golf course is beautiful. Or you can just go for a stroll around St. Andrews-by-the-Sea. This summer I went whale watching and saw two whales. Oh, it was so exciting. I just love it here."

Sumptuous seafood, cosy ocean-view inns and an abundance of entertaining activities. For more on the delights of New Brunswick call 1-800-561-0123.

Canada

The World Next Door

Plains Indian art, artifacts and jewelry.

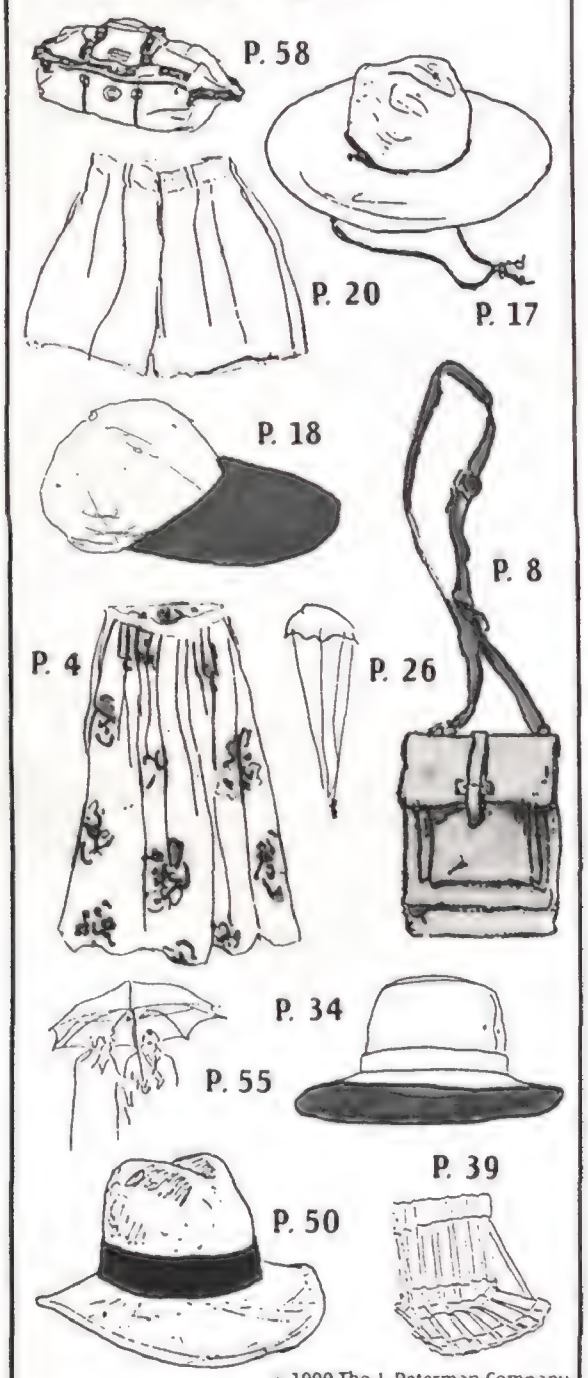
Colorful, educational catalog shows over 100 beautiful examples of mounted buffalo skulls, bow and arrow sets, knives, painted buffalo and elk robes, shields, axes, lances, dance sticks, dolls, ceremonial pipes, rattles, shirts, coyote fang necklace, other bone jewelry, silver jewelry and more unique gifts, stunning decorations and collector's items from exclusive source. All are hand made with authentic materials.

Catalog tells the fascinating story of each item's place in Cheyenne, Sioux, and Blackfoot heritage. For your copy, send $3.00

PRAIRIE EDGE DEALER INQUIRIES INVITED

PHONE SALES CATALOG REQUEST OFFICE
P.O. Box 8303, Dept. SM2
Rapid City, S.D. 57709-8303 (605) 341-4525
VISIT OUR STORES IN SANTA FE, N.M. AND DEADWOOD, S.D.

The J. Peterman Catalogue. (No. 5) Spring '90.



© 1990 The J. Peterman Company

Catalogue to _____ name

_____ address

_____ city state zip

The J. Peterman Company
2444 Palumbo Drive
Lexington, Kentucky 40509
(800) 231-7341

S3

reporter (no sob sister, she) finished a Joseph Pulitzer assignment for the *New York World*. Her mission: go around the world in less than 80 days to best Jules Verne's fictional hero Phileas Fogg. Little Nellie—her real name was Elizabeth Cochrane—beat Phileas by eight days. Although a balloon wasn't used for the journey, it serves in the show as a symbol of the crossover between fact and fiction.

Nellie Bly was also an investigative reporter, one of the people discussed on the second level of the show. She shook up New Yorkers by getting herself committed to the city's insane asylum on Blackwell's Island and spilling its horrors onto the front page of the *World*. You'll meet others here, including Ida Tarbell, who cut loose at big business monopolies, and Jacob Riis, who wrote about New York's slums for the *Tribune*.

The rooms around the foot of the stairwell deal with journalism itself. You'll pass displays of papers and pamphlets that mark our progress toward establishing our own government. Here, for example, you'll see Paul Revere's flier reporting on the Boston Massacre of 1770. It wasn't a pleasant event, but it was mild compared with what Revere made of it. I'd seen a print, but this hand-painted original showed stricken citizens spouting gouts of blood exactly the same color as the coats of the "vicious" soldiery. The Customs House at right carries the sign "Butcher's Hall."

"They didn't miss a trick," said Sara Day, who is stoutheartedly British. "They were masters of propaganda, those forefathers of yours."

You move on to the Revolution, the Constitution. "Congress shall make no law . . . abridging the freedom of speech or of the press . . ." says the Bill of Rights. And then the American press discovered the delights of American politics. Savage word battles raged between Federalists and Republicans. What copy! Confident of their constitutional rights, publishers tried out the power of the pen, and journalists roasted President John Adams and Vice President Thomas Jefferson.

And suddenly, along came the Alien and Sedition Acts of 1798. The press saw the Sedition Act as a massive backsliding toward the control of Colonial days. It certainly ended the fun for a while, but today it's not exactly unheard of for the press to criticize a President. It's safe to say that since those ambiguous beginnings, American journalists have been a bit uncertain about who and what they are. Where do their responsibilities lie? Do they follow events, or lead them? I, for one, only know I like the job.

Civil War days produced war correspondents, battlefield artists and the use of the telegraph to send stories back to the paper. And then the papers boomed along with the country. James Gordon Bennett found that his readers devoured scandal, and fed it to them. You'll see the source of the name for this kind of journalism on posters depicting R. F. Outcault's Yellow Dugan Kid in full color—glaring yellow. This comic character started in Joseph Pulitzer's *New York World*, then went to William Randolph Hearst's *New York Journal*. A circulation war erupted between the two. "An Actress Dissected" screams one Gay Nineties headline. "Society Women Who Drink" fumes another.

If you can tear yourself away from these salad days of reporting, you'll discover coverage of radio and TV news, of country papers—a Norman Rockwell painting titled *The Country Editor*, a letter from Theodore Roosevelt to William Allen White, the epitome of country editors. You will wind up stairs lined with paparazzi begging you to "Hold it a minute!" and pleading for "Just one more!" while strobe lights flicker like the flashes of cameras. And you will walk through concentric circles, passing memorabilia of real reporters and then fictional ones. Among the generally unknown faces in the Street Reporters section is, surprisingly but logically, Walt Whitman, whose work as a reporter provided material for his *Leaves of Grass*. Among the fictions are Clark Kent, Brenda Starr and a host of others.

The show is as big and broad and boisterous as journalism itself. It includes everything from William Lloyd Garrison, who thumped the tub for abolition, to a collection of movie clips that starts off with reporter Ronald Reagan calling in to his city editor from the scene of a murder: "Hello, J. B.," he spouts. "Boy, have I got a story!" It also includes pages from Bob Woodward's reporter's notebook recording the Watergate break-in.

"The American Journalist," which will run through August 12, was funded by the Gannett Foundation and produced in cooperation with the American Society of Newspaper Editors. It was the brainchild of guest curator Loren Ghiglione, editor of the Southbridge, Massachusetts, *News* and author of the fine book that will accompany the show.
Edwards Park

Whatever your financial needs, our numbers give you an edge.

The Principal Edge.®

$26,500,000,000. With over $26 billion in assets under management, The Principal Financial Group® is one of America's strongest financial services organizations.

7,500,000. Our individual and employee benefit customers now number seven and a half million, and growing.

110. For more than 110 years, The Principal® has been tailoring products and services that give individuals and businesses an advantage.

99%. Our accuracy rate on claims. What's more, we're one of only 13 U.S. insurance companies in 2000 to earn Moody's top rating (Aaa) for claims paying ability.

5. Offering flexible, personalized products helped Principal Mutual Life Insurance Company become the 5th largest life company in the U.S. last year, based on premium income. But we haven't forgotten who's number one.

1. You. Because at The Principal, we want you to feel like you're our only customer.

It all adds up to an edge you can't get with any other financial services organization. *The Principal Edge.* To learn more about it, call toll free: 1-800-633-0323.

The Principal Financial Group,
711 High Street,
Des Moines, IA 50392-0150.

Principal® Financial Group

Financial products that give you an edge.

© 1990 Principal Mutual Life Ins. Co.

Katie knows how
SIMPLE
Bartley kits are!

No special tools are needed, and we provide simple step-by-step instructions! From small chests to complete dining rooms!

FULL COLOR CATALOG $3.00

Ask about our easy-to-use stains and varnishes!

1-800-BARTLEY
1-800-227-8539
24 hrs. a day, 7 days a week

The Bartley Collection LIMITED

Dept. #4607, 3 Airpark Drive, Easton, MD 21601
Showrooms: Easton, MD & Yarmouth, ME

EXECUTIVE SWEAT SHIRT
No Other Like It!

- 85% Cotton – for comfort, absorbency.
- Raglan Sleeve – for easy movement.
- Traditional Stand-up Collar – three button placket.
- Year 'round Weight – absorbent when it's warm, comfort when it's cool.
- Knitted cuffs and waistband.
- One size range for men and women – see chart.

$36.50
+ $3.50 P&H

Color: Dress White Only					
Just Order: Letter Size	XS	S	M	L	XL
If You Wear: Men's Size		S	M	L	XL
Women's Size	4-6	8-10	12-14	16-18	

FOR FASTER SERVICE CALL (615) 886-5189 WITH VISA OR MC

To Order: Send $40.00 check or MO to:
Andrew Thompson Co.,
843 Arden Way, Dept. S-1,
Signal Mountain, TN 37377

Your Satisfaction Guaranteed Or Your Money Back

FINE GOODS
Andrew Thompson Co
of Chattanooga

Phenomena, comment and notes

The diversity of tropical ecosystems provides delightful mysteries—and irreplaceable resources for humanity

Not long ago I found myself at the launching of the Smithsonian Tropical Research Institute (STRI) exhibition on the evolution of tropical biology in Panama. This beautiful panel show will be seen there first, then travel throughout Latin America. The show filled me with nostalgia. After five and a half years in Washington, D.C. I desperately miss the tropics. Before coming to the National Zoo I spent nearly twenty years in the tropics, based in Panama and working in more than twenty countries.

The tropical forests of the world are little short of paradise for a biologist. They are nothing like the jungles of Tarzan, *The Blue Lagoon* or even *Green Hell.* For me the best metaphor for what tropical forests are really like is the work of the painter Pieter Bruegel the Elder. I don't mean his landscapes or his superb renderings of seasonal moods (particularly winter, so alien to the tropics), but rather his crammed-with-people paintings—huge paintings full of people doing things. *Children's Games* is a glorious example.

For me the essence of tropical biology is in the incredible diversity of small-scale action. It is a pastiche of intricate games and battles. If you lived with one of Bruegel's "people" paintings, you would be constantly discovering new details you had not noticed before. That's the way it was when I lived in the tropics, on Barro Colorado Island in Panama (where STRI is) and especially at Wau in Papua New Guinea. The tropics are epitomized biologically, not by gorillas and elephants, but by ants, ants and ants; by the overwhelming legions of insects and other little things; and by the complexity of relationships between animals and animals, plants and plants, and plants and animals.

Consider just the canopy of the tropical forests. The Smithsonian's Terry Erwin startled biologists with his estimates that there are 15 million to 30 million species of insects in the world, at least an order of magnitude greater than the traditional estimate of 1.5 million (SMITHSONIAN, September 1986). Erwin's estimates came from his work in the canopy, the topmost layer of the green mansion, a vast meadow of leaves 150 to 200 feet above the ground. It is the last biotic frontier. When I lived in the tropics, we were constantly hatching harebrained schemes for getting up there. If you climb one tree, evading spines, stinging ants, horribly aggressive wasps and the like, you are at the top of an island in the green. You cannot move sideways and, as always, the "grass" is greener on the other side. You want to move over to the next tree but you cannot. The tortures of Tantalus were ever thus! One of our thought experiments, since modified and carried out in steel cable, was to construct a giant spider-web of rope above the canopy from which we could lower ourselves on scaffolds, such as window washers do on the sides of skyscrapers.

Erwin did his exploration from the ground. He fired a rope up into the canopy, hoisted up an insecticide fogging machine and collected the rain of insects that fell to the forest floor. By finding out how many new species are added for each tree species that is fogged, one can estimate the total number of species. Erwin's calculations mean that even if he is less than half right, more than 90 percent of all animal species live in the tropics. That species diversity is the basis of Bruegelian complexity.

One of the results of having lots of different kinds of things in a benign climate is that they interact on a grand scale. Interaction means ecological, behavioral and adaptive complexity. It is no accident that Darwin came to think about the origin of species *after* his voyage around the tropics on HMS *Beagle.* Alfred Russel Wallace, co-originator of the theory of evolution, was living in the Malay archipelago when the idea dawned on *him.* Both men were curious

Quality is Job 1.

Profile in quality #17:
Precision.

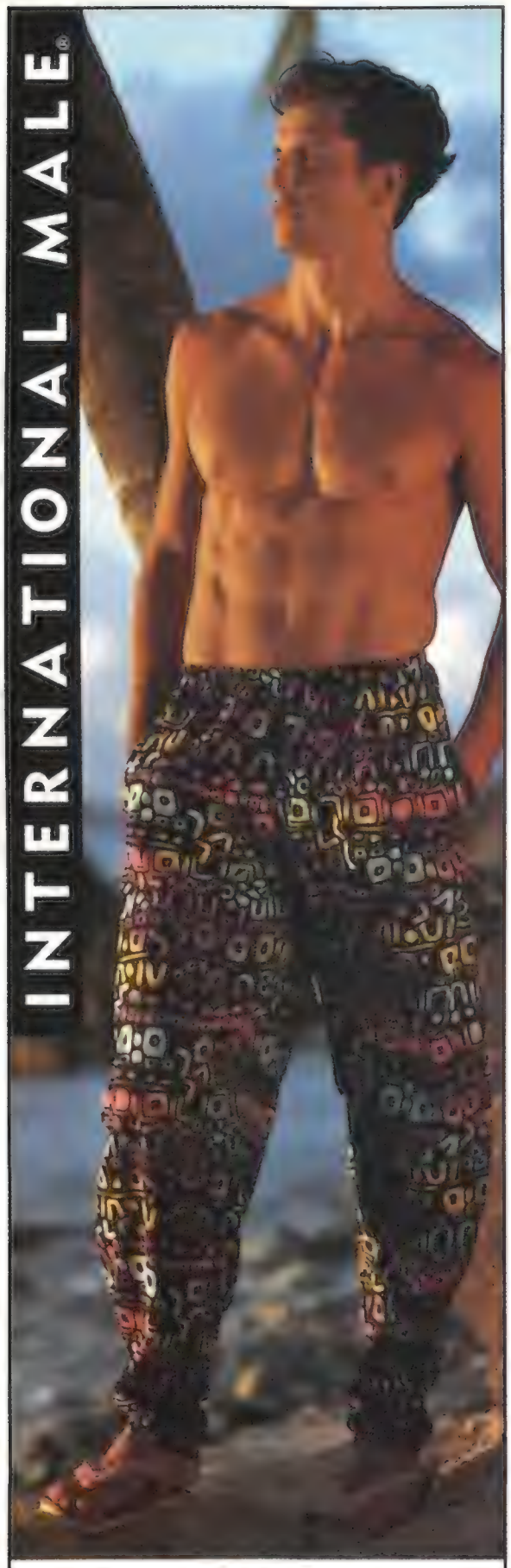
You're looking at the most automated suspension and drive train assembly system in North America. Ford Motor Company helped design and develop this new technology which now allows the engine and body to come together in controlled alignment. Continuous improvement in assembling today's vehicles is vital in today's competitive car market. If your goal is to build the highest quality cars and trucks in the world—you don't do it any other way.

Ford, Mercury, Lincoln, Ford Trucks.
Our goal is to build the highest quality cars and trucks in the world.℠

Ford

FORD MOTOR COMPANY

Buckle up—together we can save lives.



MOLOKAI PANT $19.95

A great tan is the only accessory you'll need. Exuberantly printed in very-now neon and black, soft cotton sheeting exemplifies the island tradition of laid-back comfort. The pull-on silhouette is roomy, yet neat, thanks to a precisely pegged ankle. Deep side pockets and a drawcord waist. Made in USA. Black. S-M-L-XL. $19.95.

CREDIT CARDS
CALL TOLL FREE
1-800-854-2795

CATALOG $2
but FREE
with order

DEPT. 4693, BLDG. 76, HANOVER, PA 17333
Add $2.50 per order, Shipping and Handling. Calif. and Penna. residents, add applicable taxes. Mail Orders by Credit Card, include acct. no., expiration date & signature.

naturalists who became entranced, inspired and enlightened by the diversity and richness of tropical life.

The magic is there for all of us. I remember stepping off the airplane in Panama in 1965, fresh from the depauperate biology of Europe. The heat engulfed me, but there were palm trees on the skyline, exotic birds on the airport building's balconies and huge numbers of unfamiliar insects around the terminal's lights. En route to the Smithsonian's offices in Panama City I babbled to the taxi driver: "Look at that; those must be breadfruits!" and "Wow, did you see that huge butterfly?" Hours later, after a trip on the Panama Canal Railroad and on a launch across Gatun Lake, I reached Barro Colorado, where I was to live as a student. The journey ended in 200 steps that lifted one from lake level to the jungle clearing where STRI's laboratories and dormitories were situated. Despite two days of travel from London with no sleep, I spent all night exclaiming in excitement as insects flew out of the jungle to the institute's ultraviolet light. When the crash came, I slept all the next day.

That was the start of nearly twenty years of excitement and discovery. During that time I saw some remarkable stories pieced together by insightful researchers. Putting clues together, brilliant as Holmes to my Watson, my colleagues completed some beautiful case histories of complexity. "The Case of the Frog-eating Bat" and "The Case of the Mysterious Moths" are just two.

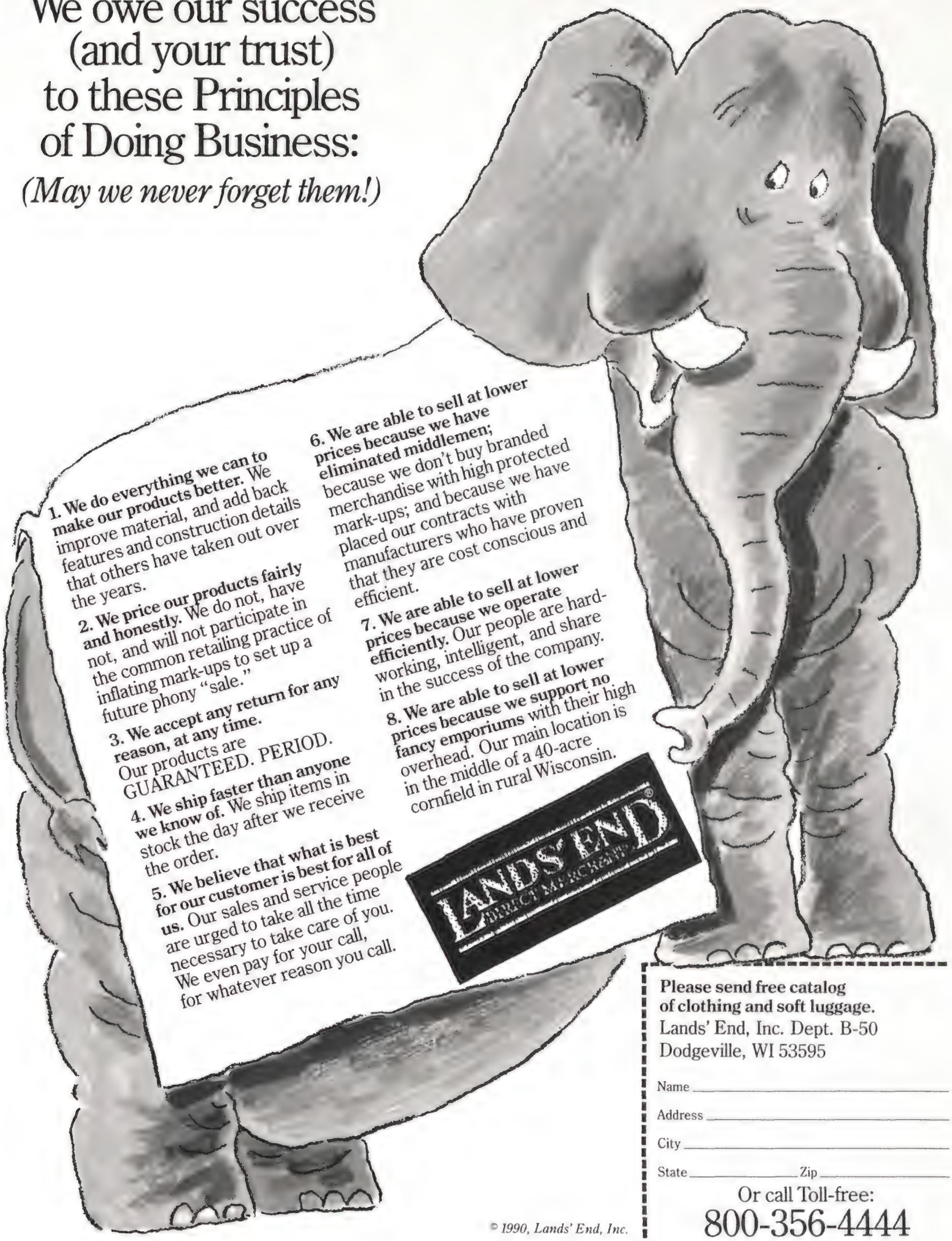
Bats are marvelous beasts. They eat insects, fruit, nectar and even fish. On Barro Colorado one species swoops like a hawk on earthbound frogs. Only in the tropics could a bat specialize as a frog eater, because only in the tropics are frogs active year-round. How does the bat find frogs in the dark? When we think of bats, we think of echolocation, the marvelous sixth sense that allows insect-eating bats to "see" in the dark. Echolocation is even used by *Noctilio*, the fish-eating bat, to find its prey in the water.

Frog-eating bats find prey, however, because the frogs sing. Male frogs sing to attract mates, and only males are preyed upon by bats. Experiments with caged bats showed they swoop on loudspeakers playing frog calls, and discriminate between the calls of edible and poisonous frogs. Studies in the tropics reveal that the structure and function of frog courtship songs can be complex. In Panama there is a little frog with a long name (*Physalaemus pustulosus*) that sings from temporary pools and rain-filled hollows. The males often sing together in deafening choruses. A male alone sings a one-note song: *whine*. Males in a frog choir sing a *whine-chuck* song, with anywhere from one to six *chuck*s. The longer song, at least when played on a tape recorder, is more attractive to females than the short one. Given these facts, the biologist asks why a male singing with carnal intent does not sing the most attractive song. The answer may be that you can afford to

A male frog that has sung just a little too long in its effort to attract a mate is about to become a meal for a tropical bat.

We owe our success (and your trust) to these Principles of Doing Business:

(May we never forget them!)



1. We do everything we can to make our products better. We improve material, and add back features and construction details that others have taken out over the years.

2. We price our products fairly and honestly. We do not, have not, and will not participate in the common retailing practice of inflating mark-ups to set up a future phony "sale."

3. We accept any return for any reason, at any time. Our products are GUARANTEED. PERIOD.

4. We ship faster than anyone we know of. We ship items in stock the day after we receive the order.

5. We believe that what is best for our customer is best for all of us. Our sales and service people are urged to take all the time necessary to take care of you. We even pay for your call, for whatever reason you call.

6. We are able to sell at lower prices because we have eliminated middlemen; because we don't buy branded merchandise with high protected mark-ups; and because we have placed our contracts with manufacturers who have proven that they are cost conscious and efficient.

7. We are able to sell at lower prices because we operate efficiently. Our people are hard-working, intelligent, and share in the success of the company.

8. We are able to sell at lower prices because we support no fancy emporiums with their high overhead. Our main location is in the middle of a 40-acre cornfield in rural Wisconsin.

LANDS' END®
DIRECT MERCHANTS

© 1990, Lands' End, Inc.

Please send free catalog of clothing and soft luggage.
Lands' End, Inc. Dept. B-50
Dodgeville, WI 53595

Name _____

Address _____

City _____

State _____ Zip _____

Or call Toll-free:

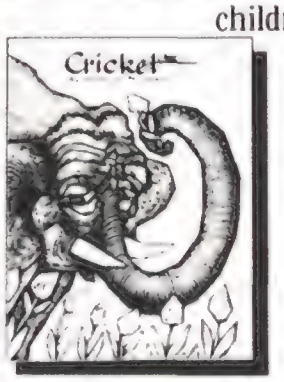
800-356-4444

Cricket

the magazine for children

. . . is for very special children who are curious about their world, who love to read, who have adventurous minds and active imaginations . . .

children just like yours!



"A fine literary magazine for children, this monthly has no living peers. . . . Unfortunate, indeed, are those who pass through the years of 6 to 12 unacquainted with CRICKET."

–BOOKLIST

$14.95 for an EIGHT-ISSUE TRIAL subscription. Send no money. We will bill you later. *Save over $15.00 off the regular twelve-issue price!* Order now by calling toll free or by sending us the coupon below.

Name _____

Address _____

_____

City, State, Zip _____

1-800-BUG PALS (1-800-284-7257)
CRICKET, Box 52933, Boulder, CO 80322

5SMM9

Simply Extraordinary.

Custom design by James W. Gray & Co.

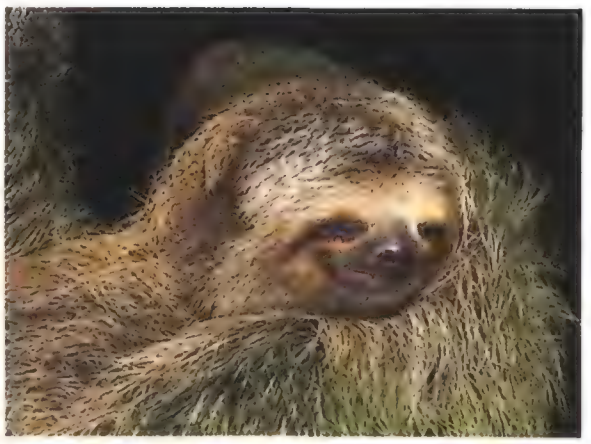
We invite you to call or write for our $10 portfolio of pre-designed homes.

Visa, MasterCard accepted.

Ask about our custom design and free pricing services or request an appointment to visit a Woodhouse.

Woodhouse
POST & BEAM HOMES

P.O. Box 219, Dept. SM
Mansfield, PA 16933
1-800-227-4311
PA - 717-549-6232
MD, VA - 301-964-1453



Algae-tinted fur of sloths is home for moths—and a biological puzzle.

sing an easily locatable song only if you are in a crowd. If you sing it solo you may be much more likely to be zapped by a bat. It is easier to find someone calling "I'm here, here, here" than simply "I'm here." Complex Bruegelian games, indeed!

The case of the mysterious moths involves sloths as well. Sloths are slow-moving, leaf-eating animals that mostly hang upside down in trees (SMITHSONIAN, April 1987). Their fur is shaggy and their grooved hairs harbor algae. These make sloths greenly inconspicuous in the trees. But sloths have moths in their fur, too, moths that run rapidly through the thatch. Early on we wondered what the moths gained from living on sloths.

The ecology of sloths provided important clues. Sloths live on a diet of leaves. Leaves are difficult to digest because they contain substantial amounts of cellulose. No mammal has the digestive chemistry to cope with cellulose. Sheep and other ruminants chew their cud to mechanically break down cellulose with their molars. Rabbits reprocess their own feces at night to give their gut another chance to process the tough cellulose. Nowadays we humans eat cellulosic substances and call them fiber.

Sloths take their time; food remains in their digestive tract for about a week. During that time bacteria break down the cellulose. A consequence of this slothfulness of digestion is that sloths defecate only once a week or so. When they do, they descend briefly from the trees, hang aboveground with their forelimbs and dig a small hole with their hind limbs, dung, and then return to their arboreal life. Unusual, and probably protective. This elucidation of sporadic defecation led to the solving of the mystery of the moths. They were using the sloth's fur as a waiting room.

Now, the Rejuvenation Holiday.

In this era of accelerated everything, the body, mind and soul need more than just another vacation. Call it the rejuvenation holiday.

Start with restorative facials, therapeutic massages, saunas, fitness classes and more at our new spa at the Beach Club. Gain new vitality, look and feel good. Absorb the rich ocean nutrients in seaweed balms.

Sense a new serenity born of the beauty and graciousness of The Cloister. The invigoration of superb golf, tennis, riding, skeet, beaching, biking, sailing. Pleasuring in gala evenings of good company, dressing for dinner and dancing. Spa cuisines. And dining casual at our clubs.

Be sure to take advantage of our new golf learning ranges and the instruction of top Golf Digest professionals. Then enjoy every one of our 54 great holes at the golf clubs.

So much more than a vacation. Rejuvenation! The 5-Star, 5-Diamond Cloister, Sea Island, GA 31561. Toll-free 800-SEA-ISLAND.

T·H·E C·L·O·I·S·T·E·R®

Lenox.

In the Lenox tradition of fine nature sculpture

SWALLOWTAIL

One of the world's loveliest butterflies is captured in a new porcelain work of art

Picture a sunny morning in a flower-dappled meadow. But even more brilliant than the sun-drenched field is the butterfly poised among the blossoms. Its delicate yellow wings touched with a spot of red and a wisp of velvety blue.

Now Lenox beautifully recreates nature's perfect pairing of butterfly and blossom in an exquisite bisque porcelain sculpture—*Swallowtail*.

Meticulous detail, amazing realism

This enchanting butterfly is portrayed alighting on a lush morning glory vine. Every feature is perfectly defined, including the lacy wings, with long, showy "tails" suggesting the wings of swallows. The setting is also recreated with a wealth of natural detail. The edges of the morning glory bells are gently furled. The tiny veins of the heart-shaped leaves, and the climbing vine are fully sculptured.

Sapphire and ruby tones accent the *Swallowtail's* patterned yellow and black wings. And the butterfly is at its brilliant best against the hand-painted violet petals of the morning glory, creating a magnificent display for your home.

As an assurance of its exceptional quality, this imported sculpture will bear the prized Lenox® trademark in pure 24 karat gold.

The dazzling new issue in a collection of the world's most beautiful butterflies, *Swallowtail* is available exclusively from Lenox.

To bring this fine work of art into your home, mail your reservation promptly—and certainly by April 30, 1990. 86118

© Lenox, Inc. 1990

Shown actual size

SWALLOWTAIL

Please mail by April 30, 1990.

Please enter my reservation for *Swallowtail* by Lenox. I need send no money now and prefer to pay as follows:

☐ DIRECT. I will be billed in 3 monthly installments of $13* each, with the first installment due in advance of shipment.

☐ BY CREDIT CARD. After shipment, please charge the full amount of $39* to my credit card: ☐ MasterCard ☐ VISA ☐ American Express

Acct. No. _____ Exp. _____

Signature _____

*Plus $3.25 per sculpture for shipping and handling. Sales tax will be billed if applicable.

Name _____
PLEASE PRINT

Address _____

City _____

State _____ Zip _____

86118

Mail to: Lenox Collections
P.O. Box 3020, Langhorne, PA 19047-0620

LENOX. SINCE 1889.

Bombard
Balloon
Adventures

Float gently over
the rooftops of Europe.
For Adventures of one to
ten days phone or write

6727 Curran, McLean, VA 22101
800/862-8537 or 703/448-9407
Fax: 703/883-0985. Brochure
and video available.

W. Graham Arader III

❊

wants
to buy

❊

Audubon, Rare Maps,
Redoute, Catlin,
American Paintings,

Bodmer, Rare Books,
Autographs, Currier
& Ives and Botanicals.

❊

Send or call for free estimate
1000 Boxwood Court
King of Prussia
Pennsylvania 19406
Phone (215)825-6570
Send $5. for current catalogue

Gennell handled our last-minute call for reservations with her usual sparkle and grace.

That's why I call the Hay-Adams
my hotel in Washington, D.C.

The Hay-Adams Hotel

Preferred Hotels

Across from the White House
at One Lafayette Square

Washington, D.C.
(202) 638-6600, (800) 424-5054

They were waiting for that infrequent and brief event when the sloth climbed down to the ground. Eureka! For the moth the vegetable pellets that make up sloth dung are a valuable resource, the foundation for future generations of moths. Egg-bearing female moths must be present when the sloth defecates so they can lay their eggs on the feces. Most caterpillars eat leaves; sloth moth caterpillars eat sloth-processed leaves. Think of the steps between being a normal, free-flying, flower-flitting moth and becoming a sloth's passenger. More Bruegelian games!

For the tropical naturalist such complexity is a stimulus to curiosity; it is a rich and exciting resource; it delights both eye and intellect. But for all of us it has a deeper significance. Because there is such diversity and complexity, the tropical forests are potentially the richest system on Earth in which we can prospect for useful products of the biological arms race. It is there we should seek new medically active substances, new multivalent fungicides, broad-spectrum antibiotics, insecticides, and potential plant and animal food sources. We are presently destroying this immense resource base. We need to understand what we are destroying. It is ultimately more beautiful than a Bruegel. It is more than a work of art. It is irreplaceable.

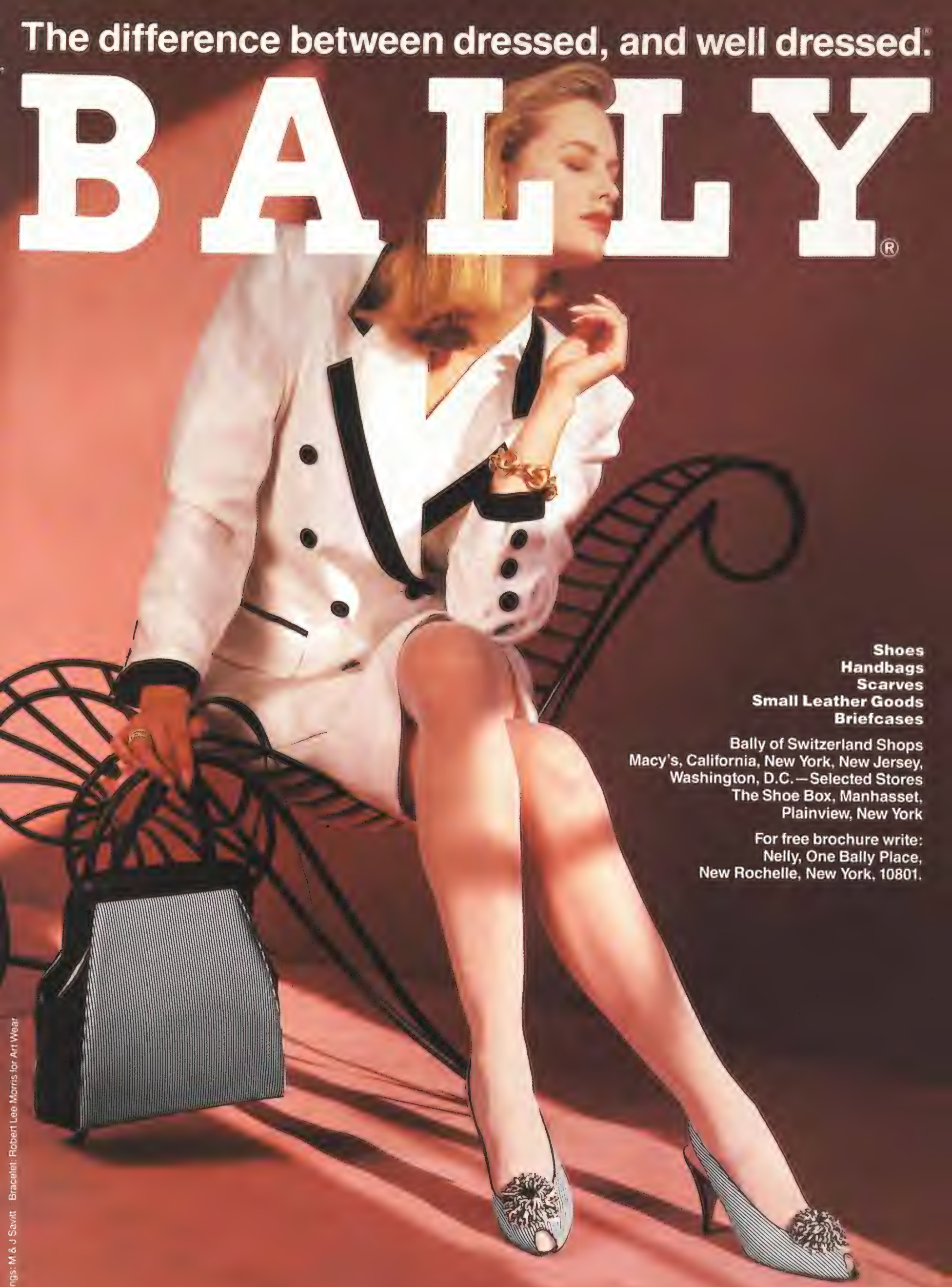
Michael H. Robinson
Director, National Zoological Park

Picture credits

Cover Enrico Ferorelli; 21 Julie and Michael Hall/Library of Congress; 26 Merlin T. Tuttle/Bat Conservation International; 28 Juan M. Renjifo/Animals Animals; 32 Leon Golub/Smithsonian Astrophysical Observatory and IBM Research; 33 Roger Ressmeyer/Starlight; 34, 35 Sally J. Bensusen/Visual Science Studio; 36 Roger Ressmeyer, National Solar Observatories; 37 Ward's Scientific/Science Source/Photo Researchers, National Solar Observatory/Association of Universities for Research in Astronomy, Inc.; 38 Roger Ressmeyer; 38, 39 National Optical Astronomy Observatories; 39 NASA JSC/Starlight; 40, 41 David C. Fritts; 41 NASA/Starlight; 42-52 The St. Louis Art Museum; 54, 55 Dirk Bakker/Manoogian Collection/National Gallery of Art; 59-67 Steve Gottlieb; 70, 71 Warner Collection of Gulf States Paper Corporation, Tuscaloosa; 72-73 COGIS/VEDIE; 74-80 Dan Lamont; 81 Adam Woolfitt/Susan Griggs Agency; 84-95 Lynn Johnson/Black Star; 100-11 Brenda Losey-Sumpter; 114-25 Enrico Ferorelli; 129 Gisèle Freund; 130 Courtesy Professor Hans Walter Gabler; 131 Richard Howard; 132 Reproduced with permission of Poetry/Rare Book Collection, State University of New York at Buffalo. From *Ulysses, 'Eumaeus,' 'Ithaca,' & 'Penelope'*; 134 Princeton University Library; 136 British Library, SUNY at Buffalo; 138 SUNY at Buffalo; 142 British Library; 143-44 Gisèle Freund; 160 John White, Abbeville Press; 164 Lane Yerkes

The difference between dressed, and well dressed.

BALLY®



Shoes
Handbags
Scarves
Small Leather Goods
Briefcases

Bally of Switzerland Shops
Macy's, California, New York, New Jersey,
Washington, D.C.—Selected Stores
The Shoe Box, Manhasset,
Plainview, New York

For free brochure write:
Nelly, One Bally Place,
New Rochelle, New York, 10801.

Rings: M & J Savitt · Bracelet: Robert Lee Morris for Art Wear

By Stephen P. Maran

When all hell breaks loose on the Sun, astronomers scramble to understand

Solar maximum means huge flares, hot plasma shot out into space, particle winds lashing Earth—and a window to the inside of our star

X-ray image dramatizes regions of seething activity where magnetic fields emerge from the solar interior. Keith Pierce, above, protects eyes from glare while measuring sunspot positions on enlarged image of Sun.

All the lines were busy, all the screens lit up. Bells sounded intermittently. Solid and dashed lines of every color traced across a dozen monitors. An enormous explosion appeared on one console, while measurements of its effects were displayed on others, overprinted with alert notices in bold red letters. A U.S. Air Force duty officer paced back and forth behind civilian technical specialists, and next door, a teletype swiftly transmitted an urgent warning to the Soviet Union. From Alaska to Omaha, bases and field posts were reporting in to the National Oceanic and Atmospheric Administration (NOAA). I had never seen anything like this, except in space-war movies, but this was no cinematic attraction or civil defense drill. This was a storm on the Sun, an electromagnetic maelstrom so fierce that Earth, 93 million miles across space, was being bathed in high-energy radiation.

It was March 13, 1989, and on the Sun a flare thousands of miles across was exploding. Magnetic storms raged on Earth. In some places radio communication was knocked out. Montreal—close to one of the "eyes" of the storm—was reporting that a complete power blackout had shut down its subways during rush hour. The night before, as far south as Tucson, the sky had lit up with a flashing aurora borealis.

Here in Boulder, Colorado, the Space Environment Services Center of NOAA's Space Environment Laboratory (SEL) was on full alert. Some space and ground stations were reporting effects in their areas, while other centers, civilian and military, urgently requested advice on what to expect.

SEL director Ernest Hildner explained some of the hubbub to me: "We've got about 1,200 different data streams coming in. Six people are in there going crazy. During most phases of the sunspot cycle we're underutilized and little known. Then we get into situations like this and everyone wants to know what to do." A technician was reloading the fax machine, and off-duty forecasters were being pressed into service to take an overflow of calls from the press.

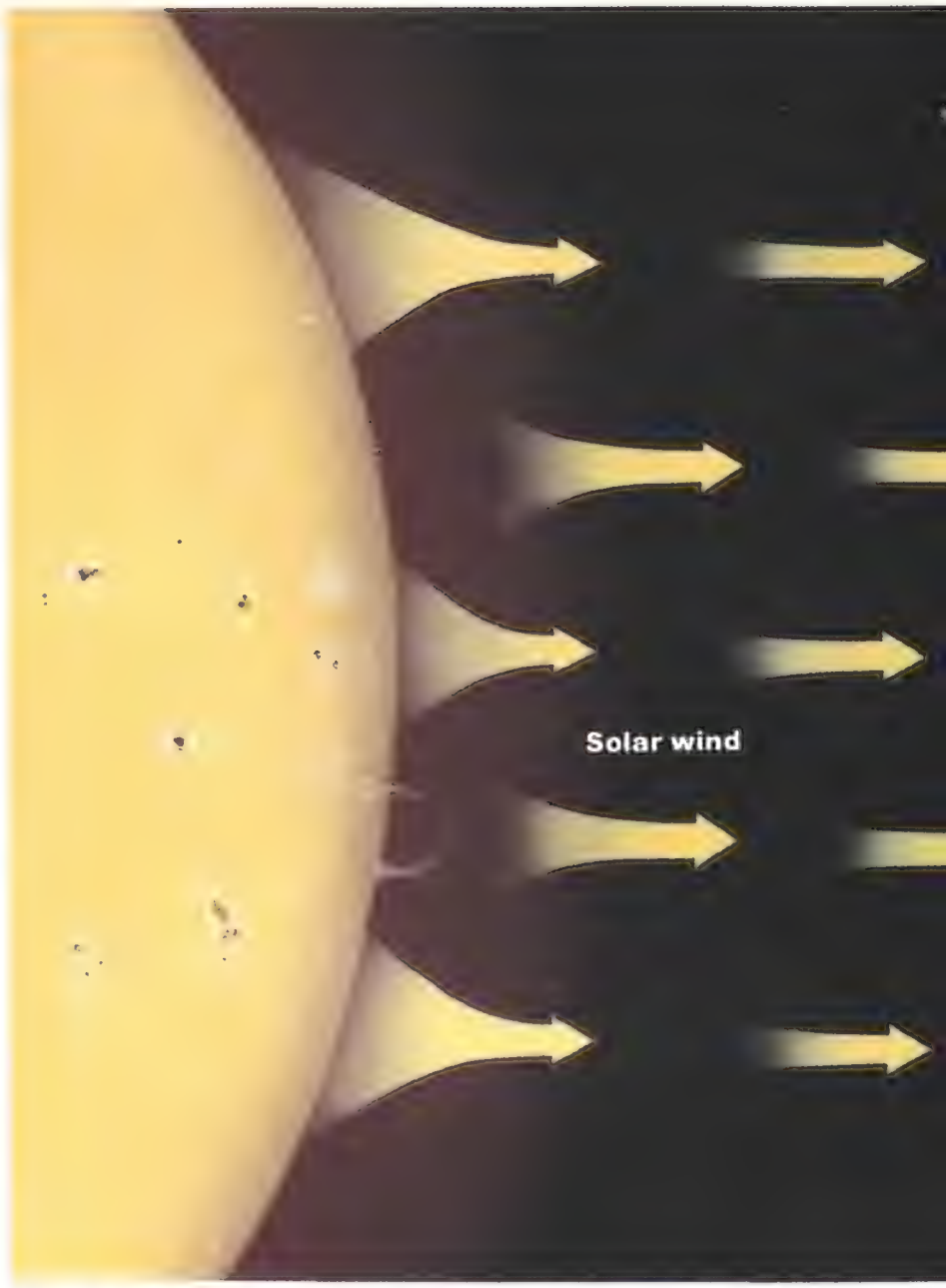
This is solar maximum, the peak of the sunspot cycle, when there may be dozens and dozens of sunspots—highly magnetized dark areas in the Sun's turbulent surface layer. Many of the spots are clustered in large "active regions," where solar flares explode and prominences—glowing arches tens of thousands of miles across—erupt, propelling huge masses of magnetized, electrified gas far into interplanetary space. The flares reach temperatures of millions of degrees in the corona, the tenuous outermost layer of the solar atmosphere, sparking intense ultraviolet light, x rays and gamma rays.

During the late 1980s, a consensus grew that the Sun was approaching one of its greatest maximums ever. Last year, Howard Sargent, one of NOAA's most experienced solar prognosticators, admitted that he struck out with his original forecast. Although he based his predictions on the longest available data set, he acknowledged having estimated a peak sunspot number "around 118 or 120, and already it's clear that this one will go much higher. You get a bit cynical about this; the Sun is an unpredictable beast." Most experts now guess the peak monthly average will be around 195. When the Sun is quiet, that number has been as low as 2. Highs (every observatory has its own count) have been more than 200.

The timing of sunspot maximum is even harder to guess than the number of spots, but the peak is likely to occur this month, according to George Withbroe of the Smithsonian Astrophysical Observatory in Cambridge, Massachusetts. Withbroe headed a committee of solar physicists who tried to reach a consensus last year on how large the sunspot maximum will be. By the middle of November he was able to say, "It looks like this will be the second largest sunspot cycle on record. Then we'll have high activity for at least another two or three years, with a lot of the flares that cause big geomagnetic effects on Earth."

Magnetic shelter from the solar wind

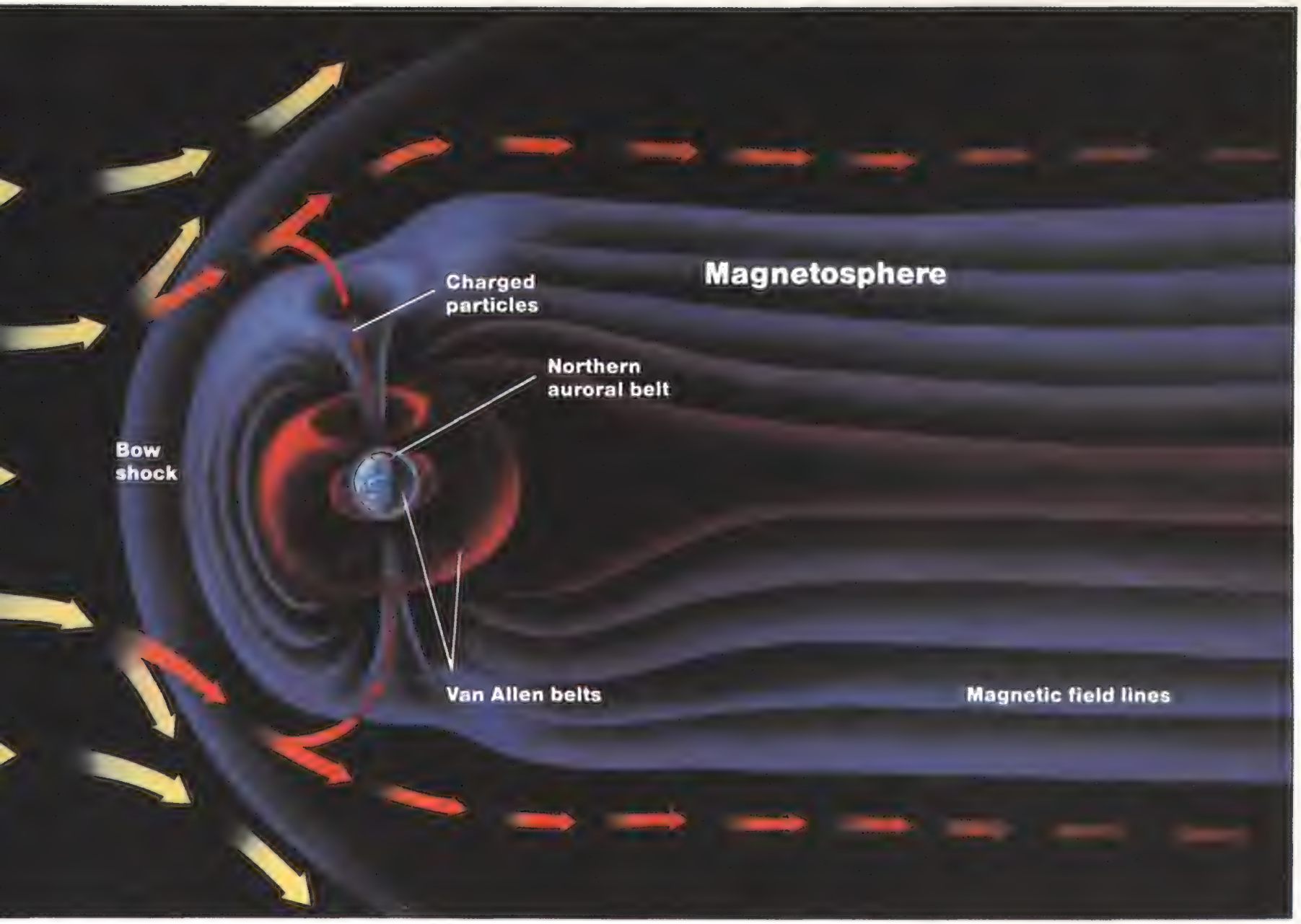
When sunspots build to large numbers, as they have since early last year, the storms on the Sun are felt all over Earth. Solar particles, plasma flows and high-energy radiation strike Earth's first line of defense, the magnetosphere. Our home planet has a magnetic field, just like a simple bar magnet. The magnetic poles are offset from the rotational poles: the North magnetic pole, for example, lies near the northwest tip of Greenland, almost 800 miles from the geographic North Pole. If they were visible, the lines of magnetic force would appear to emerge from Earth at these poles and form great arcs through space as they stretch from one pole to the other. The "wind" of particles coming from the Sun tends to compress this magnetosphere on the sunward side of Earth and to stretch it out into a long tail on the side away from the Sun. When charged particles coming from the Sun encounter Earth's magnetic field lines, they tend to follow the lines, sometimes all the way down to the atmosphere around the magnetic poles. That is why Montreal, relatively close to the North magnetic pole, has more trouble during solar storms than do cities farther away.



The Sun bathes our planet not only in light but in a "wind" of electrically charged subatomic particles.

The magnetosphere is a sort of magnetic umbrella around Earth, loaded with electrified particles in two concentric, doughnut-shaped zones called the Van Allen radiation belts. Although it deflects some incoming solar material, the impact of the plasma flows and so-called solar wind compresses the magnetosphere inward toward Earth, sets it shimmying and causes it to dump lots of those particles downward into the atmosphere toward the planet's magnetic poles. The main effects: the upper atmosphere is heated and expands, magnetic storms are triggered at the ground, and auro-

Frequent contributor Stephen Maran is a veteran optical and satellite astronomer who doubles as press officer for the American Astronomical Society.



Earth's magnetic field forms a shield, known as the magnetosphere, around it. Some of the particles follow field lines down to the magnetic poles, causing the auroras; others are trapped in the Van Allen belts.

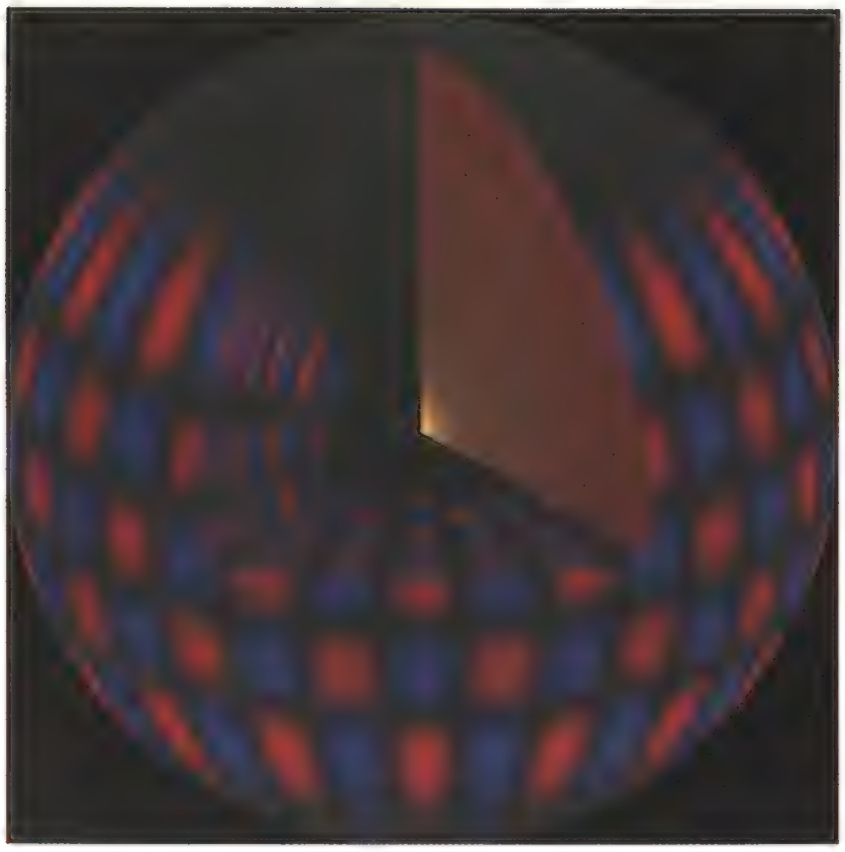
ras, or northern and southern lights, appear in the sky. Ultraviolet light and x rays from solar flares also heat the atmosphere.

Since no one but a few astronauts and cosmonauts ever passes through the upper atmosphere, and few of us still depend on the magnetic compass in daily life, it's not atmospheric heating and magnetic storms that directly concern most of the Space Environment Services Center's "customers," as Hildner calls them; it's the side effects. When solar disturbances break out, there are interruptions in military communications, electrical blackouts in metropolitan areas, pipelines corroded by electrical currents running through them, and even large losses of homing pigeons. The pigeons apparently depend on magnetic direction-finding to get home, and when a magnetic storm is under way, they often are fatally lost.

Satellites are affected, too: solar particles can upset onboard computer chips and take years off the life of photovoltaic panels. Worse yet, solar activity makes satellites fall. The upper atmosphere expands when heated, increasing the density of the thin gas at higher altitudes where satellites orbit. So the spacecraft meet increased air resistance, making them drop lower, where of course they meet even more air in what can become a terminal inward spiral. After a major flare last March, about 6,000 satellites dropped by as much as six-tenths of a mile each. Even worse, the cumulative effect of numerous solar flares and other disturbances brought NASA's Solar Maximum Mission, the aging satellite that had been the world's best orbiting Sun observatory, crashing down into the Indian Ocean last December 3, a victim of the flares it was built to study.

Beyond those already established, solar activity may well have other effects on Earth. These range from serious claims that sunspots and other solar disturbances affect weather and climate to seemingly unreasonable fears that the solar events trigger mass eruptions of plague-bearing wild gerbils in Soviet Central Asia—or contribute to the ups and downs of the stock market.

The Sun, of course, drives all our weather. It is the Sun that heats air, causing it to rise and more air to move in to take its place, in a phenomenon we call wind. It is the Sun that evaporates water from oceans,



Cutaway computer image suggests the rising (blue) and falling (red) waves as the Sun oscillates like a cymbal.

John Harvey works on a mockup of the optics for a network of telescopes to monitor solar oscillations.

lakes and ponds—water that will later fall as rain, sleet or snow. People have wondered for centuries whether the Sun has more specific links with terrestrial weather and climate. Does the Sun ever dim, dropping the temperature on Earth the way it fell during the Little Ice Age (SMITHSONIAN, November 1975)? Or does activity on the Sun, such as the appearance of sunspots, cause changes in day-to-day weather: increased precipitation, for example? The short answer is that so far we have to say no. Despite long, hard scientific work, no one has shown either an effect or a link that would produce an effect. And yet the question is not dismissed as quickly as it was ten years ago.

The Sun throws off energy at a prodigious rate: the equivalent of 70,000 horsepower for each square yard of its surface. Most of this is radiated away into interstellar space; Earth intercepts about 1.5 horsepower on each square yard of its side facing the Sun, or roughly one kilowatt per square yard. (These are the numbers that fill the dreams of solar energy advocates.)

Charles Greeley Abbot, the physicist who served as the fifth Secretary of the Smithsonian Institution and died at the age of 101, suspected that the Sun's output varies slightly and that these changes produce discernible effects on the weather. He directed a 35-year study of the amount of solar radiation arriving at Earth, a number believed to be so unfluctuating that it was known (and still is) as the solar constant. (It is adjusted for variables such as Earth's distance from the Sun.) Until 1980 most astronomers did not accept his evidence that the Sun's output does vary; then a precision instrument flown on the Solar Max satellite confirmed variations in the "constant." But no one has yet demonstrated that these variations—or the rises in solar activity signaled by sunspots—affect the weather.

The changes in the Sun's output are so small that it takes a satellite above the atmosphere to confirm their existence. But activity on the Sun is there for all to see: some sunspots are so large that they can be seen with the naked eye as the Sun sets. They appear dark because they are 3,600 degrees F cooler, and so less luminous, than their surroundings, but in reality a large spot is hotter than a carbon arc and radiates more light than the full moon. The spots are the sites of intense magnetic force, formed by electrical currents measured in trillions of amperes (conventional household circuits carry 15 amps).

Spots are only part of the show when the Sun turns active. Prominences, the great arcs of glowing plasma (opposite, above), rise above the solar surface, sometimes throwing huge blobs off into space, sometimes raining back down on the surface. Giant flares hurl bursts of charged particles off into interplanetary space. Bright areas called faculae appear, apparently to accommodate the energy unable to get out through the dark spots. Even though the spots mean that part of the Sun's surface is darker than usual and we would expect the total amount of radiation to drop, the reverse is true: the total energy emitted by the Sun during active periods appears to increase slightly.

We would like to understand the Sun better for many reasons: the pure curiosity that drives fundamental science, the more practical considerations of coping with magnetic storms and weather fluctuations (should they turn out to indeed be affected by solar fluctuations), and even the eventual goal of capturing for our own use the energy source that powers the whole show. We live so close to a star that we cannot bear to look directly at it, yet there is so much about it that we do not understand.

Some of the popular perception of the Sun is downright wrong. Writers sometimes tell us that it is "just an average star." Not so. The vast majority of stars are smaller, cooler, dimmer and less massive than the Sun. Many of these are known, deservedly, as red dwarfs. It's no giant, but our own star is big, bright and hot.

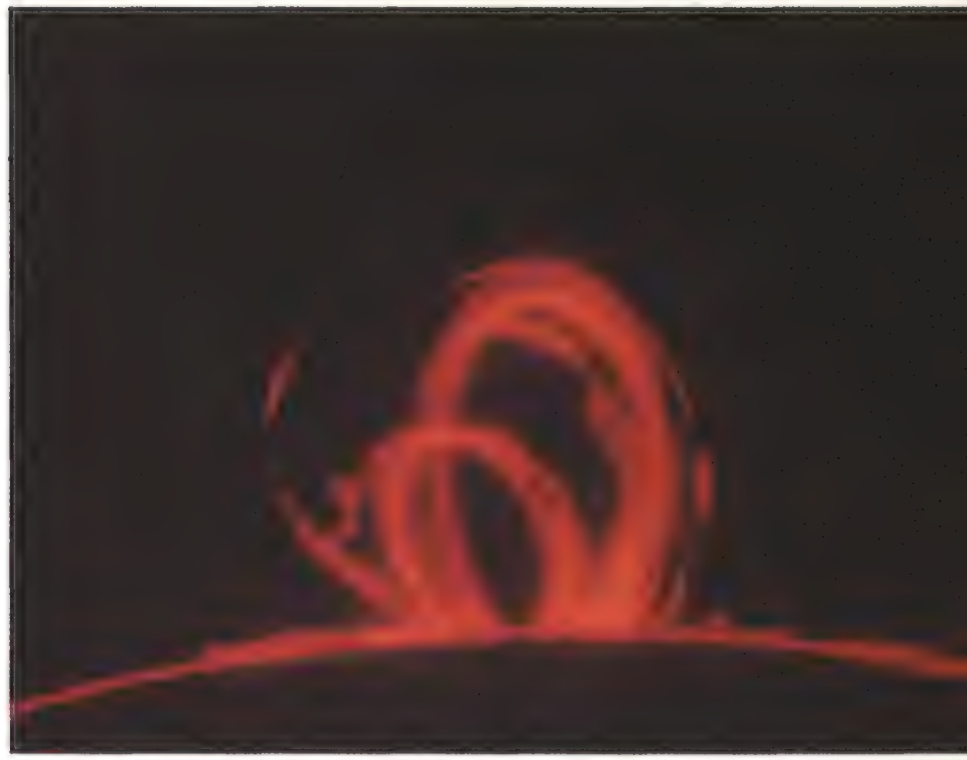
Another common misconception is that the Sun is yellow. (Technically, astronomers do classify it as yellow to distinguish it from hotter stars, which are officially blue and white.) The truth, however, is that the Sun is *white*. To see for yourself, go outside at noon on a clear day and look at a sheet of white cardboard held toward the Sun; you will find that the cardboard still looks white, not yellow, as it would if yellow light were shining down. (The cardboard is just a prop: you could stare at the Sun and see that it is white, but that might cause permanent blindness—Galileo may have gone blind as a result of looking at the Sun through an unfiltered telescope.)

When the Sun is lower in the sky it does look yellow, and at the horizon it appears red, but these are the effects of sunlight being scattered by the molecules of the atmosphere and airborne dust, not by the intrinsic properties of the light.

Ninety billion hydrogen bombs every second

We are sure of the basics: that the Sun is 109 times the diameter of Earth; that it is a ball of hot gases 865,000 miles across, held together by gravity and powered by nuclear fusion. The energy being produced in its core is equivalent to 90 billion one-megaton hydrogen bombs exploding *each second.* Conditions there are unimaginable: temperatures in the tens of millions of degrees, pressures 200 billion times greater than what we feel at sea level. The nuclei of hydrogen atoms weld themselves together to form heavier nuclei. Every second, about 700 million tons of hydrogen are converted into helium. In the process about 5 million tons of hydrogen are converted from matter to energy, giving us the Sun as hydrogen bomb.

Nuclear fusion is the ultimate dream, the prospect of limitless energy here on Earth. It is inherently cleaner and safer than the nuclear fission plants now generating electricity, and the world's oceans provide an al-



Loops of hot, ionized gases arc 60,000 miles above the Sun. Some may be blown off into interplanetary space.

Images of the Sun made three years apart show striking differences between the quiet (top) and active phases.

This sunspot group worked its way across the Sun during the week the author toured solar observatories.

The McMath Solar Telescope at Kitt Peak, with a focal length of 285 feet, is the largest in the world.

most inexhaustible supply of the necessary hydrogen isotopes. That is why every time a chemist or physicist claims to have found a way to make controlled, sustainable fusion work, banner headlines trumpet the news, Congress holds hearings, futurists predict an imminent Utopia—and other scientists shake their heads. They know that, so far, only the Sun and the other stars can sustain fusion long enough to produce a lot of energy. The Sun can do it and we cannot.

Not only can we not do it, we are not really sure exactly how the Sun does it. According to our best theory of solar energy generation, a certain number of subatomic particles called neutrinos ("little neutral ones") are sent streaming out of the Sun every second as byproducts of fusion. Yet in experiments running since 1968, we have seen only one-third of the neutrinos that the theory predicts (SMITHSONIAN, March 1978). New observatories in the Soviet Union and beneath the Apennine Mountains near Rome may give us better results.

In the meantime, astronomers are jumping at the opportunity to study the current solar eruptions, violent events that offer clues to what goes on inside the Sun. The major solar telescopes in the United States—on Sacramento Peak in New Mexico and Kitt Peak in Arizona, and at Big Bear Lake and Mount Wilson in California—are running full blast, as are advanced new telescopes operated by European nations in the Canary Islands. Japan will launch a satellite next year.

I made the rounds of the major U.S. observatories to catch up on the latest news. Just for fun, I carried a little filter specially made for safe viewing of the Sun. One sunspot group was so large that for six straight days I could make it out without telescopic aid (above). But scientists at the observatories were to reveal much

It is like the group being measured by Keith Pierce at the McMath telescope in the picture on page 33.

Astronauts repaired Solar Max satellite in 1984, but no one could stop its fiery fall last December.

more, both about such surface phenomena as sunspots and flares, and about what was happening deep inside.

The nice thing at solar observatories is that often you can see what the excitement is about. At one telescope on Kitt Peak, Frank Recely showed me a solar flare 100,000 miles long—a flamelike jet long enough to wrap around Earth four times. Another Kitt Peak instrument, the McMath Solar Telescope (opposite), kept an image of the Sun focused on a clean sheet of posterboard atop a huge spectrograph. I measured an enormous sunspot group on the northwest quadrant. It was about four and three-quarters inches long—more than 100,000 miles on the Sun.

Only an hour after I had left Kitt Peak I was back in Tucson, the metropolitan area where most of the Kitt Peak astronomers live. At the Sacramento Peak Observatory, 12 miles southeast of Alamogordo, New Mexico, however, life is more isolated. Many of the astronomers live in the little mountaintop town of Sunspot, where they have elected a young postdoctoral researcher to the unpaid position of mayor.

"Sac" Peak astronomers are confirming the evidence for a revolution in our understanding of the Sun. Consult any astronomy textbook and it will tell you that the sunspot cycle is about 11 years long. (As one book concedes: "This cycle is not completely regular because the observed intervals between successive maxima have been as short as 7.5 and as long as 16 years.") What Richard Altrock is finding, along with Karen Harvey at Kitt Peak, Sara Martin at Caltech and several French colleagues, is that the sunspot cycle is not like a pendulum swinging back and forth, so that a new swing does not start until the last one has finished. Instead it is like waves washing up on the beach, one wave still trickling into the moat around your sandcastle while the next one is already breaking. The real cycle may be more on the order of 17 or 18 years.

Once we know the true duration of the cycle, we have a much better chance of figuring out what underlying forces cause it. As in so many areas of science, the situation becomes more complicated before creative minds are able to put all the new evidence together and find the simpler, more elegant truth beneath the surface complexity.

Even more perplexing than the irregular sunspot cycle is the Sun's rotation. Because the Sun is entirely gaseous, it does not rotate like a rigid body such as Earth. On our planet, every point on the surface takes 24 hours to go around once. Some move faster than others: a point on the Equator has farther to go than one at the latitude of Chicago. But all get around in one day. On the Sun this is not true. Points on its equator take 25.3 days to go all the way around. At a latitude of 40 degrees, however, a point takes 27.5 days.

Now Altrock has found that even points at the same latitude move at different speeds. He, David Sime and Richard Fisher find that areas with disturbances move faster, while slower-rotating regions "seem to be avoiding the regions of high activity."

Next I visited Edward Rhodes at the Mount Wilson Observatory on a mountain overlooking Pasadena. This is sacred ground for astronomers, the place where Edwin Hubble discovered that we live in one galaxy among billions and that the Universe is expanding. Two of the greatest discoveries ever made about the Sun, Rhodes reminded me, were made there, too. In 1908, George Ellery Hale, after whom the 200-inch telescope on Mount Palomar is named, discovered the magnetic fields on the Sun. These steer the solar wind that eventually bombards Earth. Just 50 years later a

Caltech professor named Robert Leighton and two students, Robert Noyes and George Simon, found that the Sun shakes like a bowl full of jelly, at the rate of one vibration every five minutes. These vibrations, known as solar oscillations, are still exciting astronomers today, because they open one of the very few doors to what is happening beneath the surface.

Since the initial discovery many other oscillations have been found, at different frequencies, some clearer than others, some fading in and out like radio stations on the AM dial. Each frequency is associated with a wavelike disturbance in the Sun, usually resembling low, rumbling sound waves (think of the Sun as a gong).

We see the oscillations as both subtle changes in brightness and slight shifts in the wavelength of the light coming to us, the latter a Doppler shift caused by regions on the solar surface moving up and down. The longer the wave as we see it at the surface, the deeper the layer inside the Sun to which it reaches.

On Earth seismologists study waves generated by earthquakes, not only as they move across the surface but as they bounce off layers deep inside the planet. Helioseismologists do much the same. It is still a new science, and the experts differ mightily in their conclusions, but it appears they are homing in on the subsurface layer known as the convection zone, in which hot gases are boiled up toward the surface. For starters they are beginning to agree that the convection zone extends 30 percent of the way toward the center, deeper than solar astronomers had previously thought.

The interior spins at a different rate

They are also finding, Rhodes told me, that the speed of the Sun's rotation changes with depth as well as latitude. As you descend beneath the Sun's equator (a practice I don't recommend), the rate at which the Sun spins increases slightly until you have dipped into the upper part of the convection zone. It then decelerates with depth until, when you reach the top of the radiative zone—the layer that surrounds the core—the Sun is turning 3 percent slower than it is at the surface. That may not sound like much, but it means that at that depth, the Sun takes almost a full extra day to make one complete turn.

To have an accurate idea of the Sun's interior, Rhodes said, you must observe oscillations continuously, without the interruptions of night or cloudy weather. In counting vibrations, you have to be sure you don't miss a beat. And so astronomers are setting up a Global Oscillation Network Group, whose acronym just happens to be GONG. It will place six telescopes around the world so that, like the old British empire, the Sun will never set on GONG.

At the National Solar Observatory in Tucson earlier, I had seen the future. Astronomers and engineers were sweating over a messy arrangement of optical apparatuses on a big table in a basement laboratory. A beam of sunlight entered through the ceiling, deflected by mirrors on the roof of the building. This was, astronomer John Harvey pointed out to me, the prototype for the GONG instruments.

The network is just one of three ways helioseismologists will measure solar vibrations. Teams of astronomers go to the South Pole so they can make months of uninterrupted observations. And the European Space

Viewed from Earth, below, aurora is a magnificent light show, well known to residents of high latitudes.

Agency, along with NASA, is planning the 1995 launch of a satellite that will measure oscillations around the clock from a station sunward of Earth.

The Sun will calm down over the next several years, sinking back into its quiet phase. Prominences and flares will become less frequent; magnetic storms on Earth will become rarer. Everything will settle down—for a while. And then, along toward the end of the decade, astronomers will start counting more and more spots, and it will be back to battle stations. The Sun will usher in the new millennium with fireworks of its own.

Seen from a space shuttle, same phenomenon looks as though Earth is being strafed with solar particles.

St. Louis Art Museum

As a "child of the West" at a turning point in our history, Bingham was absorbed by life on the Missouri, a nexus of continental expansion. His classic *Raftsmen Playing Cards* was done in 1847.

By Verlyn Klinkenborg

His art brought us face-to-face with our land and ourselves

A painter wholly in the American grain, George Caleb Bingham created scenes that live as indelible images of the nation's past

The subject was the fifth of George Caleb Bingham's surviving river paintings, *Raftsmen Playing Cards*, which hung at a New York City gallery in the summer of 1847. "It is truly American," wrote a local critic, who added, "we always award this compliment with pleasure." In the mid-19th century, that compliment (and that pleasure) signified that the United States, still "at the cock-crowing and the morning star" of its history, was beginning to look to itself rather than to Europe for its culture. "Our houses are built with foreign taste," Ralph Waldo Emerson had complained, "our opinions, our tastes, our faculties, lean, and follow the Past and the Distant." So it was entirely to George Caleb Bingham's credit that his paintings brought viewers face-to-face with the here and now. Not Rome, not the Renaissance, but the banks of the Missouri River and only as long ago as it took the paint on the canvas to dry.

Some works of art are so readily perceived as national icons that to call them "truly American" is virtually to praise oneself; they seem to have been created by an act of collective will. Who, seeing *Washington*

St. Louis Art Museum

Bingham's personal political experience went hand in hand with his unerring eye for detail in surveys of Midwestern political scenes. He is said to be the man drawing on the steps in *The County Election.*

Crossing the Delaware, finds the name of its painter, Emanuel Leutze, springing to mind? A small handful of George Caleb Bingham's paintings have enjoyed a similar fate. We look at *Fur Traders Descending the Missouri* or *The Jolly Flatboatmen,* at *The Emigration of Daniel Boone* or *The County Election,* and so fully realized in our memories do they seem that we forget their context in the painter's life. Each of these works, we need to be reminded, represents Bingham's solution for a number of formal and technical problems. Each temporarily gratified the natural ambition of this self-taught artist and man of affairs. Each allowed him to pause briefly from painting portraits. Hearing the name of George Caleb Bingham, who thinks of canvases with titles like *Mrs. John Sappington* or *Leonidas Wetmore* (p. 50)? Thanks to an exhibition of Bingham's works that opened last month at the St. Louis Art Museum, we can reconsider his national icons alongside the faces for whom those icons were created: the men and women of that "best and most reliable class of people" whom it was Bingham's lifework to paint. The show will be at Washington's National Gallery of Art from July 15 to September 30.

Among American artists, Bingham's character is one of the least familiar. For the painter of *Fur Traders Descending the Missouri,* we want to imagine a career almost as limpid as that painting itself, a life wholly absorbed in art, as rustic and contemplative as a fur trader lounging in a dugout canoe. But that is not Bingham. Had he been a lawyer as he once planned to be, had he been a more successful politician than he was, we would know exactly what to make of him—his character might seem all of a piece. Instead, Bingham became a painter with a keen legal mind and a relish for politics—"that everlasting theme," he called it, "upon which, as a people, we become periodically stark mad." He became a businessman, traveling the country to promote engravings of his works, a correspondent hastening to "drop the subject of Art" in order to discuss the prospects of Missouri's Whig Party. We simply do not expect artists to be in danger of forgetting, as Bingham often did, that "I am a painter and not a politician." But that is our liability, not his.

George Caleb Bingham was born in 1811 in Virgin-

St. Louis Art Museum

This first of four self-portraits presents a steady gaze beneath a curly wig. Bingham was in his early 20s; he had been bald since 19 due to an illness.

ia's Blue Ridge Mountain country, not far from where the border with West Virginia would fall when that state was created during the Civil War. Millwrights on one side of the family, tobacco planters on the other, the Binghams were enterprising and educated, possessed, as the artist later said, of "a good amount of historical and political information." They were also a family of retreating fortunes. In 1819, Bingham's father, Henry, lost his encumbered holdings and moved his wife and six children to a town called Franklin, in the Missouri Territory, where "respectable emigrants" were beginning to settle in large numbers. In Franklin, Henry Bingham quickly became a man of repute. He ran a tavern called the Square and Compass, and manufactured cigars and chewing tobacco from the crop raised on a farm he owned near Arrow Rock, in Saline County. He became a justice of the peace, a judge of the Howard County Court, a circuit court judge. This time retreating fortunes took the form of malaria, which killed Henry Bingham in December 1823. After struggling on in town for a time, his overburdened family retired to the tobacco farm outside Arrow Rock.

His was art from the ground up

All his life, critics measured George Caleb Bingham's "faults" as a painter against his "want of advantages." "His portraits are invariably good," said a St. Louis newspaper critic in 1836, "yet there is a want of skill in coloring evinced, which does not disclose a want of genius but of instruction." Bingham's paintings, critics seemed to imply, were as good as you could expect from a man who began by "drawing on the ground with his fingers," learned his trade by copying "such engravings as chance or friends threw his way," and scarcely drew at all during his early teens on the Arrow Rock farm. His first paid work of art was probably a hotel sign in the nearby town of Boonville, portraying "old Danl Boone in a buck Skin dress with his gun at his side," a subject he would return to in 1851. To depict Boone in Boonville—not far from Boone's Lick, Boonesboro and Boone County, where any signboard picture of a man in buckskin breeches was bound to be taken for that legendary pioneer—was the perfect task for a beginning artist.

But the advantages Bingham had were far more important than those he lacked. His family encouraged his natural artistic talent, which had been evident since he was a child. At 16, apprenticed to a cabinetmaker in Boonville, he was laying plans to study law when an itinerant portrait painter "turned his mind in another direction." As a brief, probably Bingham-endorsed biography reported in 1849, "a sight of the productions of this painter fired his ambition to become distinguished, as an artist." We know very little about

Metropolitan Museum of Art

An icon of our cultural history, *Fur Traders Descending the Missouri* was painted in 1845 when Americans were trying to understand the far reaches of their continent. It was immediately popular.

Bingham's subsequent artistic education. We do know, however, that his ambition to become distinguished, once fired, was capable of carrying him almost as far as he wished to go.

It is no wonder a self-dependent young artist like Bingham chose to make his living painting portraits, for at the time it was a painter's only dependable source of income. To commission a portrait was to register one's permanence, to document one's consequence in oils. When Bingham came of age in 1832, central Missouri was just beginning to settle into prosperous respectability, a small-town decency that was given point by the proximity of the frontier, by the rough Missouri River traffic sliding along its banks, by the growing drift of immigrants through the region. In that setting, Bingham's decision to become a portrait painter acquires a richer meaning than it might have done had he lived farther east.

To the west, the evocative, oceanic landscape and exotic peoples of the Great Plains and the Rocky Mountains beckoned to artists like George Catlin, Karl Bodmer and Charles Deas. But the world Bingham's family belonged to—the Square and Compass, the county court, the girls' school his widowed mother ran for a time in Franklin—was shaped by the socializing and civilizing influences in Missouri and not by the frontier. Wilderness appealed less to Bingham than did the forces—whose tools were the square and the compass, the stern gaze and the lavish bonnet—that would soon subdue the great American wilderness.

Verlyn Klinkenborg's new book, The Last Fine Time, *will be published in the fall. A writing teacher at Harvard, he profiled Thomas Hart Benton, April 1989.*

Though he painted two early scenes of buffalo hunts, Bingham found his nature, his landscape, in the human visage. His portraits reflect a native political bent, not only because he painted the most important citizens of Missouri (they were the ones who could afford it) but because politics is a game played in the thick of people and not among the sublime but unsettled vistas of the Far West.

"Nearly three years have elapsed," Bingham wrote in 1835 to his future wife, "and I have scarsely learned to paint the human face." "But whether I am patronized or not," he went on, "I shall continue to paint, and if men refuse to have their faces transfered to canvas I will look out for subjects among the dogs and cats." During the next decade, and indeed for the rest of his life, Bingham painted all across Missouri as well as in Philadelphia, New York and Baltimore. By 1845, his reputation as a portrait painter was solidly established,

Washington University Gallery of Art, St. Louis

as was his itinerancy. From Washington, D.C., where he shared a studio in the Capitol basement for a time, Bingham wrote home to his wife, Sarah Elizabeth, in Missouri, "I can be nothing else but a painter, and as a painter, how much soever I might desire it, I cannot live in Arrow Rock." It was a doom that afflicted them in unequal proportions. (Sarah died in Arrow Rock in 1848. Bingham married twice more and was survived by his third wife, Martha Livingston Lykins; a daughter, Clara, from his first marriage; and a son, James Rollins, from his second.)

In 1845, Bingham sent four pictures from Missouri to a New York organization called the American Art-Union. With the proceeds from the sale of $5 membership subscriptions, the Art-Union purchased paintings directly from artists, exhibited them and awarded them by lottery to its members. It was an ingenious means of providing patronage (a word that still stank of the Old World) without offending what the Art-Union called the "republican plainness of our tastes, and the independence of our feelings." Bingham profited greatly from the American Art-Union's support before its collapse in 1852 under charges that it was an illegal lottery. It freed him temporarily from the earnest stares of his portrait subjects, who would pay down cash for anything Bingham cared to paint as long as it resembled them wearing church clothes in a strong light.

The Emigration of Daniel Boone, 1851, Bingham's first historical genre work on this scale, was painted in a New York City studio. The piece idealized Daniel and his pioneers, but Bingham knew that for many of his countrymen Boone was a prototypical American figure whom people could look up to and respect—a rugged, principled hero.

In 1845, an unexpected masterpiece

One of the works Bingham submitted in 1845 was *Fur Traders Descending the Missouri* (p. 45), purchased for $75 and awarded at the Art-Union's annual meeting to Robert S. Bunker of Mobile, Alabama. Nothing in Bingham's career to that date prepares us for this work, which is his masterpiece. In one or two of his early portraits, like that of Leonidas Wetmore dressed in ornamental buckskins, Bingham replaces his usual dark backdrop with a glimmer of Missouri landscape. Of his youthful genre and landscape paintings, only a handful of minor examples survive. And of the paintings that accompanied *Fur Traders* to New York in 1845, one was a lesser genre painting, another has been lost, while a third, *The Concealed Enemy*, which may have been meant as a pendant to *Fur Traders*, shares none of that painting's mastery.

In Bingham's major works, emotion is caused by the expression on his figures' faces, a simple lesson taken right from the portrait painter's easel, and by the disposition of those figures within a relatively rigid geometric composition. His finest pictures exemplify the beauty of casualness and what de Tocqueville calls the "external simplicity" that "derives from the fundamental principles of [American] society." In only one painting does Bingham allow an atmospheric mood, an emotion aroused by oblique sources, to supplant his customary directness. That work is *Fur Traders Descending the Missouri*, which was first called *Fur Trader and his Half-breed Son.*

The painting can of course be "read," as paintings of its kind were meant to be in the 19th century. It is a rising dawn, and this pair slips quietly down the widening Missouri toward St. Louis and its broadwater civili-

Private collection

Mrs. David Steele Lamme and Son William Wirt, 1837, was the most ambitious of Bingham's portraits to then.

zation on the Mississippi. The half-breed boy, the chained fox in the bow, the bundled furs, are all indications of wildness brought within the bounds of commerce, signs of America's ascending historical destiny. Such a reading, which emphasizes the downstream flow of this painting, is completely consistent with Bingham's beliefs, which, true to his time, were exuberantly expansionist. But it is not enough. The laconic figure of the fox hunched over its vertical shadow, the posture of the boy leaning back upstream, even the trader's upright paddle and the smoke drifting from his pipe counterbalance the flow of the Missouri, while the boy's inscrutable gaze throws everything into question.

Bingham's greatest paintings depend upon an open rhetoric, an uncannily frank relation to their audience. We view his subjects from a perspective that includes us within the painting, and the direct looks we meet there usually recall the openness of Bingham's own disposition, itself characteristically American. Looking at *Fur Traders Descending the Missouri* as if from a canoe or from the Missouri's bank, we are obliged to remember that rivers have mouths *and* sources. *Fur Traders* can certainly be read as a painting in which the wilderness is brought into the frame of civilization, tending ever downriver. But it is more ambiguous than that, and ambiguity is an important source of its effect. Backlit by the diffuse light of the rising sun, offset by an island still in shadow, barely accented by a line of ducks wheeling over the far shore, these exotic figures are just as redolent of where they have been as of where they are going. And as time moves the viewer farther and farther downstream from the wilderness, it seems more and more as if this painting leads us upstream in imagination to the wilder country from which this man and boy have just descended.

The success of *Fur Traders Descending the Missouri* and the promise of continued patronage from the American Art-Union convinced Bingham of the growing national appetite for pictorial self-revelation, an appetite as strong as the one his portrait subjects must have felt at their first sitting. Steadily awakening to its immensity, the United States at mid-century wanted a gander at its farthest reaches. It wanted to see what became of the American visage when it was translated to Missouri or set afloat upon a flatboat to bake in the sun. Still more, in Bingham's estimation, it wanted to see how its native institutions fared when their civic ceremonies were enacted in towns and villages just recently scratched from Western soil by immigrant multitudes. These were Bingham's subjects for the next decade, a decade that both fulfilled and exhausted his talent.

Though Bingham's most important works are called genre paintings—pictures with a narrative content or depicting typical events—they are portraits as surely as any canvas Bingham ever painted of a Missouri Whig in a frock coat and stiff white cravat. But mostly they are inadvertent portraits of the part of themselves that Americans hide when they posture before a mirror or before history. Bingham's genre paintings constitute a succinct catalog of American moods in which his pri-

Yo-Yo Ma. Cardmember since 1978.

Membership
Has Its Privileges.®

Don't leave home without it.®

Call 1-800-THE CARD to apply.

© 1990 American Express Travel Related Services Company, Inc

Private collection

Added emphasis on background of *Leonidas Wetmore*, 1839-40, reflects break with portraiture of the time.

vate portrait subjects step down from their formal poses and come to life, sometimes transacting the serious business of the country, sometimes expressing the gaiety so peculiar to the freedoms of the West. As long as Bingham's artistic sense continued to develop—until his visit to Düsseldorf in 1856-58—it continued to grow more expansive, gradually encompassing a wider and wider vision of America's social complexity.

The Jolly Flatboatmen (pp. 54-55) was the most popular of Bingham's early regional works. Purchased by the Art-Union for $290 in 1846 and won by a New York City grocer—it seems somehow appropriate—*The Jolly Flatboatmen* was the first of Bingham's genre pictures to be published as an engraving. (Its success earned him the nickname "The Missouri Artist.") Like *Fur Traders*, the visual perspective and open rhetoric of this painting invite the viewer inside the picture's frame, as though one had been enticed near enough by the sound of rustic music and the sight of dancing to make out the coonskin hanging by the ladder, the abstracted look of the boy knuckling the saucepan, and the reflection of the wool blanket draped over the stern.

By building his paintings around patent geometrical forms like the triangle that governs *The Jolly Flatboatmen*, he was, in the words of the eminent Bingham scholar E. Maurice Bloch, "only following a procedure that had already been laid down by the classicists more than a century earlier." But an artist's merit is judged not by the language he has inherited—only by the use he makes of it. Bingham offsets the rigidity of this painting's formula with the completely relaxed postures his subjects assume. Each of the jolly flatboatmen has taken his ease in a manner fit for a warm day, when the raw scraping of a violin and the sound of rude percussion hang above a still stretch of river. The fiddler has tucked into his song, an oarsman has tipped his hat back, another reclines with one leg swung over his knee, his foot doubtless bobbing to the tune, while the dancer snaps his fingers in time. The triangular form in which these men are suspended, derived from classical painting, elevates these roughnecks (in the same manner as George Washington sculpted in the garb of a Roman senator) without disguising their casual, bright-eyed American-ness.

Pure pioneering heroes in the wilderness

In *The Emigration of Daniel Boone* (pp. 46-47), painted in New York City in 1851, Bingham explores an entirely different American mood, a somberness appropriate to sublime history. This painting renders Boone in 1775 at the moment of his passage from Virginia into Kentucky through the Cumberland Gap. "The aspect of these cliffs," says one early account of that episode, "is so wild and horrid, that it is impossible to behold them without terror." In most of Bingham's genre paintings, humans dominate the landscape. But in *The Emigration of Daniel Boone*, Bingham balances this serene band of pioneers, illuminated by their purity of purpose, against a tormented wilderness, as if to suggest the difficulties Boone and his party overcame in opening the West.

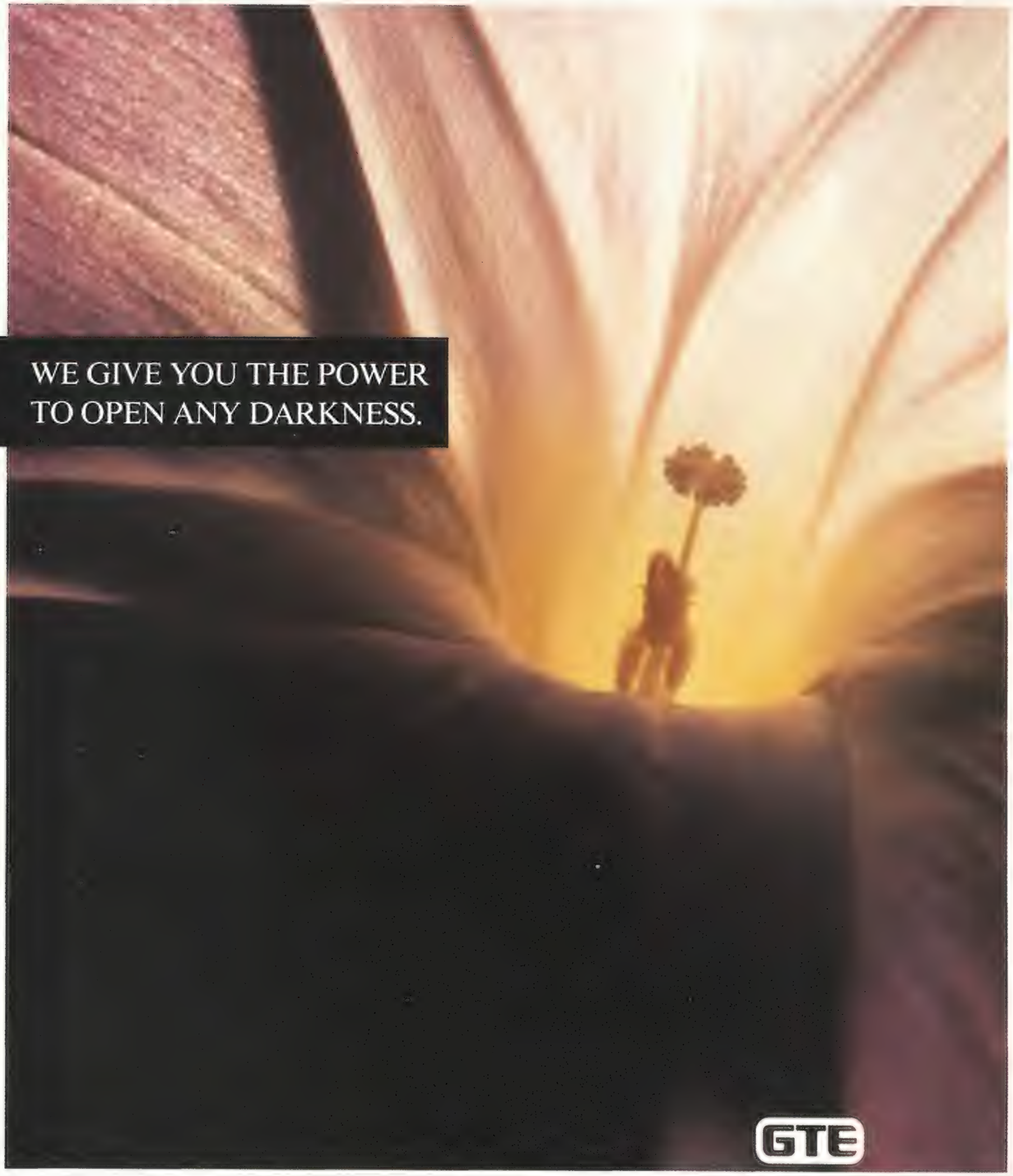
This painting indicates the trouble Bingham encountered when he tried to give his work an overt historical meaning, with some evident stiffness as a result. To a Westerner, Boone's pioneering in Kentucky was an event near in time (Boone died in Missouri in 1820), yet rich in mythic consequences. As Bingham wrote, "the subject is a popular one in the West," not least because it is a story about Western origins. Westerners in general, and Missourians from the region around Boone's Lick in particular, liked to believe they were Boone's heirs, an "unsighing people of the woods," as Byron put it. They naturally chose to believe that they inherited their character from dignified pioneer stock, from a peculiarly down-to-earth American nobility, which is exactly what Bingham has depicted in the poised step of Boone and the Madonna-like qualities of his wife and daughter. In *The Emigration of Daniel Boone*, Bingham has given us an ex-

Light. It is magical. Powerful. Essential.

At GTE, our Sylvania engineers have introduced more lighting innovations to the U.S. than anyone in the past ten years. Halogen lighting technology for the automotive industry, for one example.

To illuminate the facts of science, brighten the arenas of sports and business, create the warm glow that means "home," at GTE we give you the power of Sylvania light in six thousand ways.

Because at GTE, the power is on.



THE POWER IS ON

Brooklyn Museum of Art

While Bingham didn't paint many so-called sporting pictures, *Shooting for the Beef*, 1850, does portray sport—but not killing. In this test of marksmanship, a contestant takes aim at the target, a board propped against the tree; but the prize cow, left, looks away.

emplary recipe for a history that is ripe with the future.

One of Bingham's happiest inspirations was to bring his experience in elective politics to the easel. Despite his protests that "I can be nothing else but a painter," he was irresistibly drawn to the hustings. He painted campaign banners, ran for the Missouri Legislature (losing in 1846, winning in 1848) and served as a delegate to political conventions, where he was always happy to take the podium. From 1834 on, his closest friend and patron was Maj. James Rollins, a U.S. Senator from Missouri and fellow Whig, whose friendship drew from the painter a remarkable series of letters on political and legal questions. Writing to Rollins about his election paintings (*The County Election, Stump Speaking, The Verdict of the People*), Bingham remarked, "Our social and political characteristics as daily and annually exhibited will not be lost in the lapse of time for want of an Art record rending them full justice."

The important words are "full justice." It is impossible to recapture here the uproariousness of Missouri politics in the early 1850s. The state's small party of Whigs, "the active, enterprising, intelligent, well-meaning, and wealthy part of the people," as Emerson called them, fought pitched electoral battles against Jacksonian Democrats who were infused, in the words of Lincoln (himself a Whig), by "the mobocratic spirit." Whatever rationality Missouri political discourse might have enjoyed was banished by the growing bitterness of the slave question, which would soon throw the state—and the country—into civil war. Bingham's election series unblushingly reflects the diversity—not to say the turmoil—of contemporary politics. His paintings, particularly *The County Election* (1852) and *The Verdict of the People* (1855), portray a paradox that Emerson sets forth in "Politics." "We are very vain of our political institutions," Emerson writes, "which are singular in this, that they sprung, within the memory of living men, from the character and condition of the people, which they still express with sufficient fidelity"; but at the same time, "every actual State is corrupt." Bingham attests to that paradox from his own experience. After his 1846 electoral loss, in which the Democrat-held State House of Representatives overturned his slim victory (he won by three votes), he wrote to Rollins, "*God help poor human nature.* As soon as I get through with this affair, and its consequences, I intend to strip off my clothes and bury them, scour my body all over with sand and water, put on a clean suit, and keep out of politics *forever.*" But, run again he did two years later, won and was seated.

Into *The County Election* (p. 43) and *The Verdict of the People* Bingham compresses all the diversity of what was then essentially a male rite (though a small band of ladies surveys the scene from an upper balcony in *The Verdict of the People*). Bingham has painted the means by which America perpetuates itself, and in doing so he has avoided the symbolic stiffness of *The Emigration of Daniel Boone.* In these paintings there is a single focus of political seriousness, discernible in the loftiest figure present. Beneath him swirls a harmonized landscape of human expressions, some caught up in private calculations, some in childish games or hilarity, all, except the drunks, animated by the extraordi-

The real Hawaii is all over the map.

On the Big Island, but nowhere else, it's showtime for two colossal volcanos. Meanwhile, magnificent humpback whales are at play. But only in the warm waters off western Maui. That's the way things are in Hawaii. A bit scattered among the major islands.

Which is precisely why you'll experience more of Hawaii with American Hawaii Cruises® than by any other means. In seven unhurried days, we'll show you all four major islands. And the real Hawaii, everything from the exotic to the exhilarating.

At the same time, you'll eliminate the many complications and extra expenses of traveling from island to island on your own. No hotel hopping. No packing and unpacking. No rental car hassles. And no inter-island airport chaos.

American

The principal carrier for American Hawaii Cruises is American Airlines.

Instead, spend your time comparing white sand beaches to golden ones. Contrasting Maui's Iao Valley with Kauai's Waimea Canyon. Or deciding whether the 16th hole at Poipu Beach is on par with the 10th at Kapalua.

With us you'll do more than see Hawaii. You'll get to really know it. For a free brochure, see your travel agent now or call 1-800-765-7000.

AMERICAN HAWAII CRUISES & LAND VACATIONS

SS Independence® and SS Constitution® are of U.S. Registry.

Don't miss a thing.

© 1990 American Hawaii Cruises

nary excitement of the electoral process. But the loftiness of American principles is not embodied solely in the sober gentleman swearing in voters for a county election or by the figure intoning the verdict of the people. It is embodied in the people themselves in all their diversity of temperament and character. To paraphrase Bingham's friend Major Rollins, these are preeminently *national* paintings.

Bingham lived until 1879. Though he painted portraits until his death, he ceased to do genre work of any merit after 1857, when he painted *Jolly Flatboatmen in Port* in Düsseldorf. This is no small mystery. How can it be that the creator of *Fur Traders Descending the Missouri*, one of the finest American paintings of the 19th century, should have lapsed into a merely useful, civic life? Bingham's public offices—he was state treasurer and adjutant-general of Missouri, president of the Kansas City Board of Police Commissioners, and professor of art at the University of Missouri—seem a poor exchange for the brush that painted *Fur Traders, The Jolly Flatboatmen* and *The County Election.*

It has been suggested that Bingham's work declined in part because the subjects we think of as peculiarly his—the flatboats and fur traders of the Missouri River, the genial political scenes—had largely disappeared by the Civil War, when the railroad had taken over and geniality was at an ebb. Bingham wrote to Rollins in 1861, "Our country is full of traitors, and I think it our duty to denounce them as such every where, and if fight comes in consequence I am for no backing out." And, though he was talking largely about business, he also wrote, "Art is far below every thing in such times as these." That was truer than he knew, for the Civil War belongs to photography, not to painting. Bingham, for one, did not know how to paint tragedy.

"I can't endure the horrors of inaction"

But Bingham was also deflected by something else. The field of American art in the mid-19th century simply did not allow enough scope for the natural ambition of a man like Bingham. When times got exciting—and Bingham lived in exciting times—painting, it would seem, was too pastoral an occupation for a person of his boisterous, chivalric character. Though he once claimed to be "content to pursue the quiet tenor of a painters life," to his wife he wrote, "I can't endure the horrors of inaction." Before his ambition got the better of him, he rewarded his country with a handful of wonderful paintings, just how wonderful it is not even certain that he knew. To quote his own words praising another artist, George Caleb Bingham was "a gifted child of the West, who by [his] own unaided exertions and extraordinary genius, has won an enviable distinction in art."

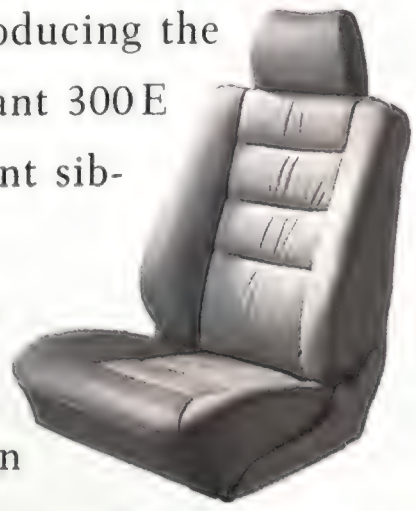
The Jolly Flatboatmen was sold to the American Art-Union for $290 in 1846, the year Bingham did it.

One of the best known of all American paintings, it was auctioned in 1987 and brought a cool $6 million.

Manoogian Collection

For 1990, the design introduce an automotive

What the engineers at Mercedes-Benz created, the designers at Mercedes-Benz have now exalted. Introducing the dramatically more elegant 300 E for 1990. And its elegant sibling, the 300 E 2.6.



The purest shape ever bestowed on a high-performance sedan has been honed to an even purer shape, as you can plainly see above. Note the smooth and sweeping new side panels. The subtle added brightwork touches.

Inside, the 300 E is now upholstered in soft and supple glove leather, standard. The designers have laid in more rich, hand-finished wood inserts. And you'll now find more velour carpeting, in more places.

Leather upholstery and electric seat/steering wheel memory feature as shown, optional at extra cost in the 300 E 2.6.

© 1990 Mercedes-Benz of N.A., Inc., Montvale, N.J.

ers of Mercedes-Benz
breakthrough for the eyes.

Not that this breakthrough for the eyes can compete with the 300E's performance exhilaration or the 300E 2.6's remarkable balance of price with value as reasons to buy.

But by adding all this elegance, Mercedes-Benz has made it that much harder to even think of buying anything else.

For more information on Mercedes-Benz for 1990, please call 1-800-633-9001.

ENGINEERED LIKE NO OTHER
CAR IN THE WORLD

By Jim Lehrer

And now, a word of praise for the pack rats among us

Whether born or bred, possessed or persevering, collectors of just about anything you can think of are combing the country for The Find

For years I have been searching for an enameled metal bus depot sign from the defunct American Buslines. American was a delightfully unique company that provided free pillows and meals, and a by-the-minute refund system for late arrivals on its main line between New York and Los Angeles. It disappeared into Trailways without much of a trace in the 1950s, but I am certain somebody somewhere has one of its old signs. I must have one and I will not rest until I do.

Why? Because I am a world-class collector of depot signs and other bus memorabilia.

So? So think kindly about the nine people whose photographs and collections you are about to peruse. I am one of them. They—we—are not odd. We are merely possessed with a need to collect certain things that some people might consider odd. And while you are thinking kindly, also envy us. Envy us because all of our car trips down country lanes and "blue" highways are treasure hunts. What we collect could be hanging from an old building, gathering dust on the shelf of an antique shop, or being ignored and (with luck) underpriced on the table at a courthouse-square flea market.

Envy us because every mail delivery has the potential for having the note about or Polaroid shot of an item we have been looking for desperately. The same Christmas Eve anticipation is there when reading the classified section of any newspaper. There is always the possibility of a "For Sale" notice for a just-what-we-always-wanted item.

Envy the adventures we have while on The Hunt. Envy us the characters we meet in the course of finding, trading, selling, buying, touching, oohing, aahing. But mostly envy us for the thrill of The Find. That is the delicious moment when, across a shop or a room or a yard or a courthouse square or a page, we see It. It, a most-wanted item for our collection, something no collector of (fill in the blank) could ever do without. I have experienced The Find many times. It usually is marked by an overwhelming feeling of well-being. But it can also involve shortness of breath, a sweaty upper lip and uncontrollable laughter. I have also heard of people crying or throwing up upon seeing an It.

I have no idea where the passion to collect comes from. I do not know why some of us are this way about collecting and others are not. I do not know if collectors are born or bred, if it is more heredity than environment, or vice versa. In my case, the bus interest grew naturally out of having grown up in the bus business because my father worked in it all of his adult life. I also worked as a Trailways ticket agent myself while going to junior college in South Texas. I am sure it would not be hard to find an expert who would argue that each item of bus memorabilia is actually my trying to re-create a part of my childhood. But I know of other bus collectors who have had no connection to buses. Some got interested only because they were looking for something to collect, and not many people were on to buses. On the other hand, our nation is also awash with men and women who spent decades working in the bus industry and could not care less about collecting anything at all having to do with buses.

So? So, I can't explain it. I am just delighted to be one of Them, one of the possessed who cannot keep from collecting.

At the risk of overdoing it, I think a case can even be made for a serious purpose to what we are up to. I believe it is not farfetched to claim that what we do for strange reasons is good for society. Remember, please, that it has been the collectors and the pack rats among our ancestors who have preserved the little things of our history. They are the ones who stuck away old kitchen utensils and postcards and children's toys and diaries and dresses and the other items of personal life that now hold positions of honor in the Smithsonian and other museums of American life. There are important people and organizations at work preserving the big things of life, like buildings and battlefields, but it is left to the rest of us to preserve items such as . . . well, bus depot signs.

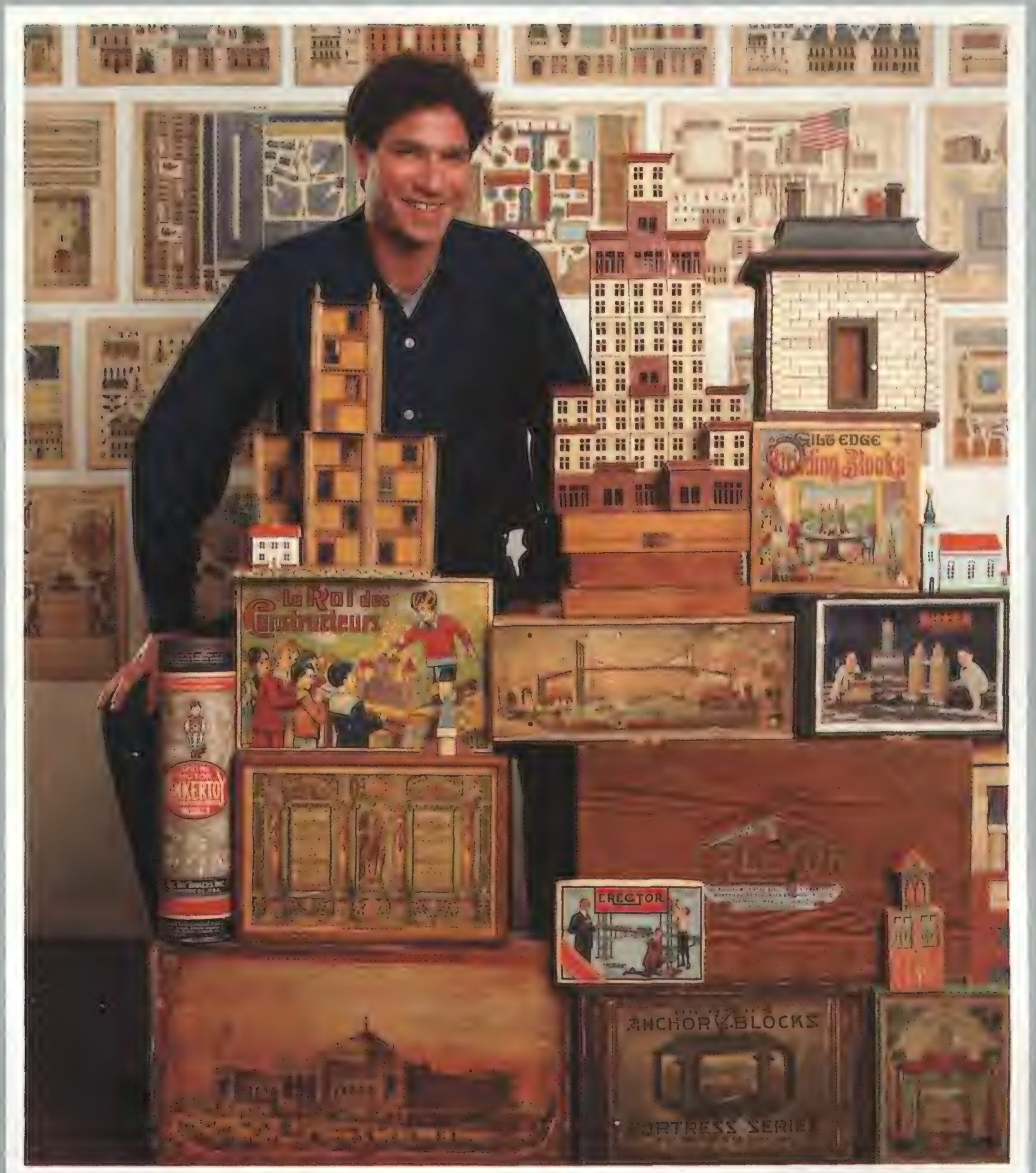
Which reminds me. If you should come across an American Buslines depot sign, call me. Collect.

Associate Editor of the MacNeil/Lehrer NewsHour, *Jim Lehrer wrote about his collection of bus memorabilia in the May 1981 issue of* SMITHSONIAN.

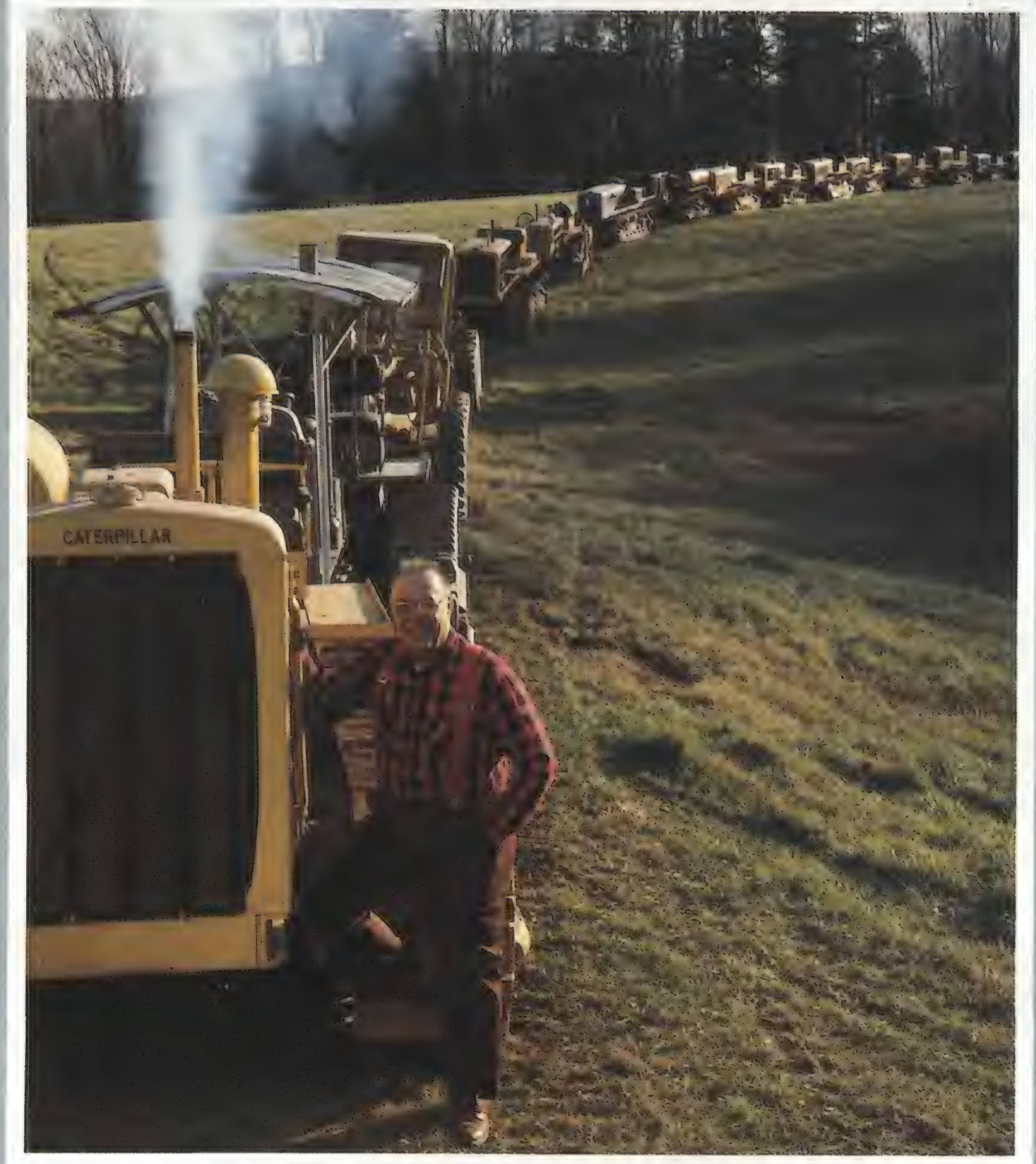
Superman When Jim Hambrick was 6 years old he spent several weeks in the hospital. To cheer him up, his mother bought him a Superman lunch box. But little Jimmy never used that lunch box for lunch. Instead, he took it home and put it on the shelf. Thirty years later it is touring the country as part of a special exhibit celebrating the 50th anniversary of the "Man of Steel." Little Jimmy now has the largest assemblage of Superman comic books, toys, coffee mugs, clocks and such this side of the planet Krypton—40,000 items all told, valued at about $2 million. Hambrick (at right) is joined here by a small following from his collection, including a life-size figure of George Reeves, TV's first Superman. Jim's goal is to "take the collection to the ultimate. But you have to be careful," he contends. "Collecting can take control of you. I can't stop looking for Superman."

Photographs by Steve Gottlieb

Firefighting equipment "I went through that stage where I had to have every fire truck I saw. I was buying junkers . . . but, you know, you only drive one at a time." Ken Soderbeck sits drinking coffee in an old red schoolhouse, heart of his one-man workshop in Jackson, Michigan. Old pieces of equipment cover the walls ("They give a restorer valuable information"). Over on the sofa, Tisch and Ike snooze comfortably; but when Soderbeck pushes his chair back to head for the screen-printing, upholstering or metalworking areas, the dalmatians fly to his flanks. Nowadays, Soderbeck restores other people's rusting hulks from the chassis up, like the vehicle pictured here. And from time to time, he steals out back to the barn, where he runs his hands over the 65-foot-long hook and ladder truck, or the 1912 Knox piston pumper, or one of the other dozen.



Children's architectural building blocks The week after Norman Brosterman graduated from architecture school at New York's City College, he took off for the Catskills. Straying into an antique store, he became fascinated with a children's building block toy called Bilt-E-Z. He bought the set (c. 1920) for $28 and spent the rest of his time in the mountains putting it together. "I was knocked out by it when I was done," he says. Hundreds of steel pieces had interlocked to form a miniature skyscraper. And so began his "love affair" with these remarkable toys—a passion that culminated in a museum-quality collection of more than 300 sets that together recount the history of architecture. The Canadian Center for Architecture is planning a show that will draw heavily from Brosterman's sets. After the show, they will go to the Center. It seems Norman's already started on a new collection.



Caterpillar tractors Late one evening when George Logue was just 5, his father brought home a used Caterpillar tractor. Early the next morning, before his family was up, young George crept out into the dark and climbed aboard the two-ton machine. "My life was never the same," says Logue. He still remembers the exhilaration. He also remembers his mother's despair at the grease that covered his pajamas. Some 50 years and 50 machines later, George, father of ten and owner of a construction firm in Montoursville, Pennsylvania, has one of the largest collections of working Caterpillar tractors and graders in the world. He can't bear to see a Cat go to ruin and has rescued many from local junkyards. He's restored most of them himself. His most prized is a 1932 diesel—the 29th made—seen above, the first in a seemingly endless line put out to pasture on the family farm.

A family of collections Ivan Karp, his wife, Marilynn Gelfman, and their two children, Jesse and Amy, are collectors of collections. Their two-story SoHo loft is a museum—walls, cabinets, cases, filled with objects: medieval icons, Art Deco figurines, 19th-century American tools and artifacts, a 1920s gas pump, a roulette wheel, paintings and sculpture—the list is endless. The sheer volume is awesome. So is their energy and their expertise. What guides their collecting is an uncompromising eye for the beautiful, the unique. They buy, they say, "for an object's esthetic qualities and for the insight it gives into the history or culture of its time." Ivan is founder and owner of the O.K. Harris gallery. Marilynn is a professor of art history and a sculptor. Both collected as children, as do Jesse and Amy. The younger Karps' mounting troves suggest the yen to collect may be genetic.

Angels : Halfway through her two-hour tour, Joyce Berg—resplendent in halo, gold lamé robe and rip-away wings (is there Velcro in heaven?)—stands in the guest bedroom of her home in Beloit, Wisconsin. "And when you run out of space . . . ," she says, opening the drapes with a flourish, ". . . you take out a window." And lo! instead of an end view of the neighbor's house, there appear another 200 angels—part of 8,366 amassed since 1976, when Joyce and her husband, Lowell, started "picking up souvenirs" on car trips. Pointing out her favorite "angel of the month" series, Joyce recalls one of their great collecting moments—"Lowell, remember when we found February?" He sure does. Joyce, he says, has catalogued every angel. "She writes down where she bought it, when, what she paid, whether the clerk was bald; you know, all the important stuff."

Beverage containers Hugging a hilltop north of Nashville, just past Twitty City and Oscar Mayer's "wiener wonderland," a large metal prefab houses a teenager's dream. Seventeen years ago, Tom Bates started building pyramids in the family den with scavenged beer cans. "OK," said his dad, Paul, "I'll go after soda cans." Today, 30,000 items later, it's the Museum of Beverage Containers and Advertising, with Tom's sister, Ginny, keeping the books. Many of the museum's prize objects were acquired by "dumping." As Tom explains, "There's all those pull-offs on the back roads where people tossed garbage down the slope. Driving home from backpacking trips and such, we'd stop maybe 15, 20 times an hour." Armed with potato rakes (the tool of the trade), they'd excavate the promising sites. "I remember when we found the 007 can," adds Ginny. "We all just stood there in silence."

Big stuff Bob Malkin thinks big. It's his business. It's his avocation. As a child he crammed his closet with comic books. Now, he's filled his home so full of giant objects that he feels like he's "living in a comic book." In the mid-1960s Malkin, then in the metal-fabricating business, began collecting advertising memorabilia. One day he came across an oversize shoe. A month later he stumbled upon a Brobdingnagian brush. "When I found two giant things, I said, My God, there's a world of giant objects out there that nobody knows about. At first I went crazy. It's all I thought about. I'd go to flea markets before dawn with a flashlight." He now owns 60 oversize items and a store in SoHo selling things larger than life. He's also big on furniture: two sofas in the form of a baseball glove and giant lips, chairs (one is above)—a lot of it's in his West Village apartment. "A home should be fun," he says.

Bakelite Corky Davidov doesn't care for pearls. Diamonds are not her thing. Gold leaves her cold. What really turns her on is Bakelite. She collects it, she wears it, she has even written a book about it. Most of all, she loves to look at it. "It's the kind of jewelry that fits any mood I'm in," she declares. "It's arty, playful, dramatic, fun." "Bakelite" is the trade name for the first thermosetting plastic, invented in 1907 by chemist Leo H. Baekeland. A cast phenolic resin, it was the first of all such plastics. Easily worked, it took on a gemlike luster when polished. In the 1920s and '30s it was made into everything from kitchenware and castanets to the bracelets above. Davidov, a Washington, D.C. painter and fashion illustrator, was first attracted to the material because of the color. Now, in part due to the book she coauthored with composer Ginny Redington, Bakelite is once again the rage.

It will change the way you think about Gallo.

We carefully select only the finest Zinfandel grapes and then preserve their berry-like flavor through cold fermentation.

The result is a White Zinfandel with a deeper, more distinctive blush color. And a wine that captures more of the true varietal character of the Zinfandel grape.

We invite you to try this delicate wine with a most intriguing taste.

LIMITED RELEASE
RESERVE CELLARS
1989
VINTAGE

THE RESERVE CELLARS OF
Ernest & Julio Gallo
Reserve
WHITE ZINFANDEL
OF CALIFORNIA

© E. & J. Gallo Winery, Modesto, CA.

By Michael Olmert

No one actually has canonized the St. Bernard

But for ages these shaggy dogs, roughly as big as the Ritz, have resolutely brought both aid and comfort to snowbound folk

A great, galumphing St. Bernard. All paws and haws, dewlaps and flews, tickled pink just to see you. One hundred seventy pounds of companionship—the dog that retired the trophy for canine loyalty.

"When my daughter Jeanine was a toddler, I could tell where she was playing because I could see the tail of Mia, our St. Bernard." The speaker is Kathy Babins, who's been breeding "Saints" near Waldorf, Maryland, for the past 22 years. "They were inseparable. Even when Jeanine all but disappeared in tall grass, Mia's tail signaled everything was OK.

"One day the police knocked at my front door. 'Do you have a little girl about 2 years old?' they asked. 'Yes.' 'Well, she's wandered off down by the highway, near your mailbox. Could you come down and help us get her?' 'Help you?' 'Yes ma'am, there's a huge dog down there who won't let us near her. It doesn't growl, but whenever we move toward the girl, it just sidles up between the child and us.' "

Tales like this are common among owners and breeders of St. Bernards. Saints—that's what everybody calls the breed—come to us from a narrow defile in the Pennine Alps between Switzerland and Italy, a place called the Great St. Bernard Pass. The dogs were first recorded there in the early 18th century, though they

Saints, then called Alpine mastiffs, do their stuff in heroic oil, painted by Sir Edwin Landseer in 1820.

Today Father Jean-Michel Girard presides over the ancient hospice at the Great St. Bernard Pass.

On Alpine peak, 8,000 feet up, some hospice Saints take convivial break during summer run with keeper.

probably came to the area well before that. A painting, dated 1695, of what is clearly a Saint can be seen at the hospice today.

This is a good year to consider the St. Bernard because Roman legions opened the road through the pass some 2,000 years ago. Even though the place is drenched in history, from Caesar to Napoleon, dog lovers are more affected by the pass as the cosmic center of the breed, as well as home of the most prestigious Saint kennel on Earth.

The Augustinian Canons, a Swiss religious order, maintains a kennel there to raise money for its hospice, a sort of retreat house and lodge for Alpine travelers. Hospice rooms are free to anyone who manages to hike or bike to the top of the pass. At 8,114 feet, it's one of the highest points in Europe inhabited year-round. Even on a bright day in August you're cold there. Snow flies once a week, all summer long.

To mark the historic anniversary, the Augustinian Canons opened a museum devoted to the hospice and the dogs (it's a St. Bernard museum-kennel combination), surely the only one of its kind in the world. The kennel has about 30 dogs during the height of summer—and because people crave dogs from the source, it sells 15 to 20 Saint pups each year, at $1,000 each.

"I made a special trip to the pass," says Karl Winter, a mountain search-and-rescue expert who lives near Vancouver, British Columbia, and has bred Saints and used them in his work for 18 years. "I wanted to see the kind of environment that would turn out such a great dog. For centuries, the dogs used the same trails every day. They learned each nook and cranny, going down the Swiss side for meat and milk, down the Italian side for oil and wine. They were so familiar with the terrain, they could always find the trail, even in fog or blinding whiteout."

The pass has always been a desolate place, with snow and ice clogging the trails eight months of the year, and avalanches constantly threatening. The altitude and snowdrifts made horses and mules—and men—undependable. A monk with his dog needed no compass. Things progressed like this for centuries: a young dog following an old one, learning the ropes, learning to recognize the human scent. When there

The author, who writes often for SMITHSONIAN *about subjects medieval as well as modern, journeyed to the Alps to study the warp and woof of Saint living.*

Full-grown dogs tend to weigh about 170 pounds, stand 3 feet at shoulder, eat 5 pounds of food a day.

French statue honors Saint that saved 40 lives, then died of old age—not in 41st rescue, as scroll claims.

was an avalanche, it was discovered that the dogs could speed to the scene, almost swimming through the deep snow with their enormous paws.

"Any breed of dog trained in mountain rescue," says Winter, "can only be effective on his home turf. Take him to foreign ground, and he'll get confused. Eventually he'll probably find the lost person, of course, but he'll take much longer than a home dog. Familiarity with the terrain is another important factor in breeding for rescue work. The hospice could never support a large colony of dogs, so their search-and-rescue traits were constantly reinforced genetically."

The result was a Saint renowned both for its ability to find people in deep snows and, perhaps more important, to endure for hours in extreme cold. Winter saw these search qualities in 1985 on Canada's Mount Seymour. A British Columbia peak of semi-alpine ruggedness, it is known for rapid and dramatic weather changes. "We were looking for a pair of day hikers who had last been seen on the highest trails, approaching 5,600 feet. We were using a Saint that knew the area, a dog who'd worked those trails often. When we came to a fork in the footpath—one branch leading to the higher elevations, the other down to a lower zone known as the Suicide Gullies—we naturally wanted to head up the trail. But the Saint just stood stark still and barked and barked at us until we agreed to go down the hill. We found the hikers less than 45 minutes later."

No one knows exactly where the Saint originated, though Asia is often suggested as an ultimate source. One tradition has it that the breed resulted from a crossing of a Denmark bulldog and a mastiff of the Pyrenees. That produced the big-boned, powerful dog—originally called the Alpine mastiff—capable of high-altitude climbing in deep snow and ice.

The first Alpine mastiffs were exported to England early in the 1800s. In the 1830s, the British Museum was amazing Londoners by displaying the huge pelt and leg bones of one. The museum still has them. Whenever animal portraitist Sir Edwin Landseer (1802-1873) painted the breed, he used that name. The "St. Bernard" name did not stick until 1882, when the breed club was established. The British standard for the breed, enumerating its prizewinning characteristics, was set in 1887. The American Saint club was founded in 1888, appropriately enough the year of the biggest blizzard in U.S. history (SMITHSONIAN, March 1988).

As the Saints go marching on

British Columbia rescuer Karl Winter relies on trusty Saints. Cask is mythical; dogs never carried brandy.

In our time, though its great days as an Alpine rescue dog are over, the Saint has become very popular because of movies and television, especially during the 1950s. Kenneth More's movie *Genevieve*, about the antique-car race from London to Brighton, and American television's *Topper* were enough to do the trick—although countless people first knew the breed from the clever nurse-dog Nana in a film version of J. M. Barrie's eternally popular *Peter Pan.*

Stardom, as it often does, has brought problems. Saints are big dogs. The average male weighs 170 pounds, and stands three feet high at his shoulders. And as bigger began to be regarded as better, gargantuan size often meant a large dose of hip dysplasia (malformation of joint ball and socket), a frequent problem for large dogs. Popularity also meant that a few dogs fell into the hands of people too lazy or too ignorant to care for them properly. A Saint is capable of doing harm if it's treated badly.

The doyenne of American Saint breeders is Beatrice Knight, 84, whose Sanctuary Woods Kennels, situated near Drain, Oregon, are famous for a long line of champion Saints extending back to 1939. (She raised the two dogs that alternated in the role of the martini-drinking Saint on *Topper.*) Knight lives there today, surrounded by 70 dogs, 20 of them Saints. "Hip dysplasia has two sources," she points out, "genetics and environment. If you're careful about your breeding program, you can avoid the disease. But during the huge demand for Saint pups, people were breeding dogs over their back fences."

A Saint weighs a pound at birth

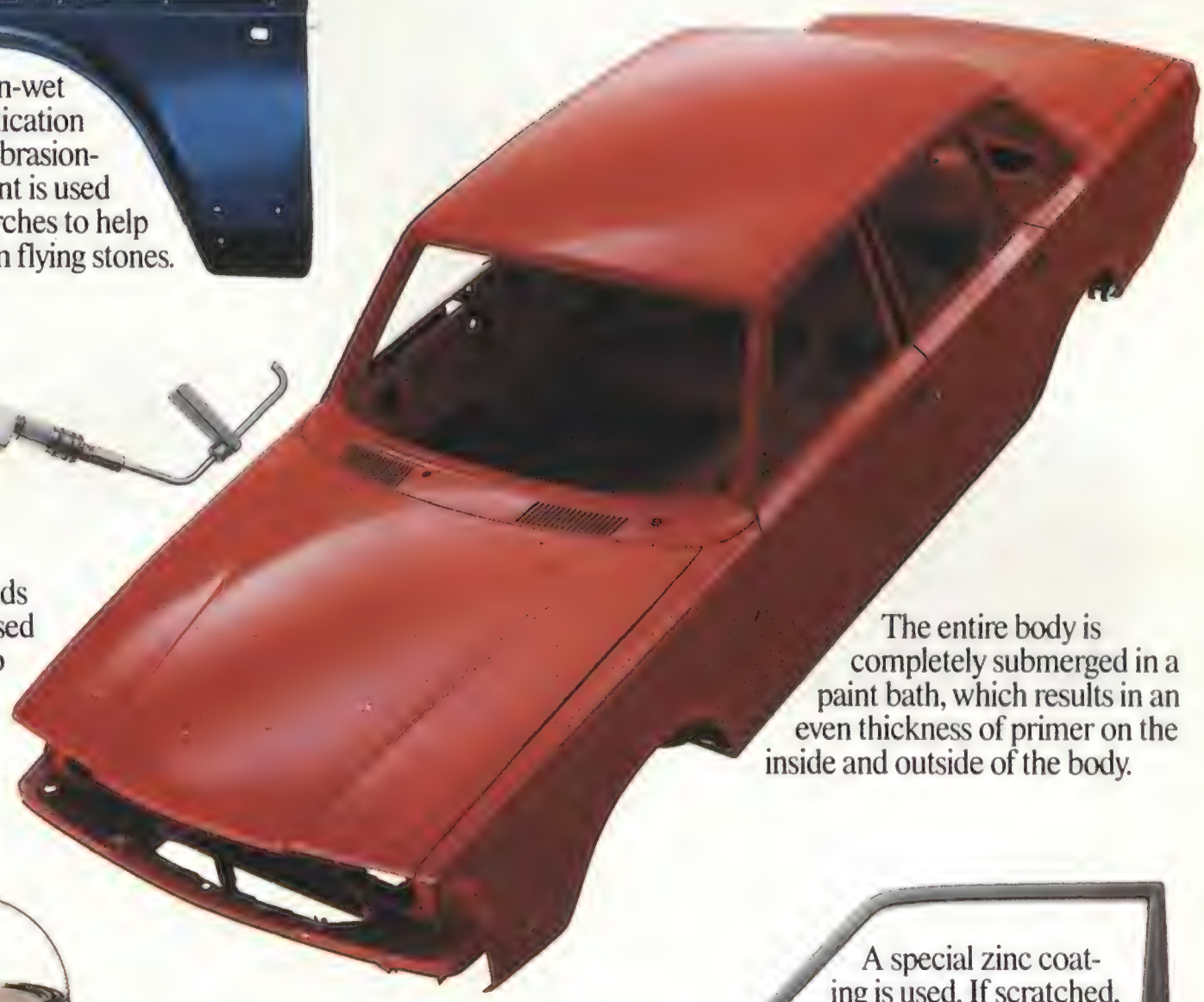
As to environment, it has to do with the surfaces on which young dogs are raised. "I'm talking about cement and linoleum floors," says Knight. "They're too hard on the growing bones of a pup. A Saint's birth weight is a pound. In six months, it will weigh 80 pounds. That's phenomenal growth. When a puppy runs, it pushes with its hind quarters; and when it nurses, it braces itself on the floor with its hind paws. Both put a lot of stress on young bones that are little more than gristle. You can soften that stress with indoor-outdoor carpet or stretched burlap in the kennel. If you don't, the sad result is often splayed duck feet and hip problems. Let the dog have the dirt yard. I almost said 'the lawn' there, but it's impossible to have both Saints and grass."

Saints are indeed gentle, but if mistreated they can do tremendous damage. "In all my years," Knight insists, "I've seen only one bite a human, and that was a dog that had been tethered in the center of a small yard and was tormented with sticks and rocks by children for years. You *can* teach them to be mean, but

8 WAYS TO PREVENT A BODY FROM AGING.

A wet-on-wet spray application of special abrasion-resistant paint is used on the wheel arches to help protect them from flying stones.

Rust proofing fluids are injected into closed sections through 50 to 60 holes.



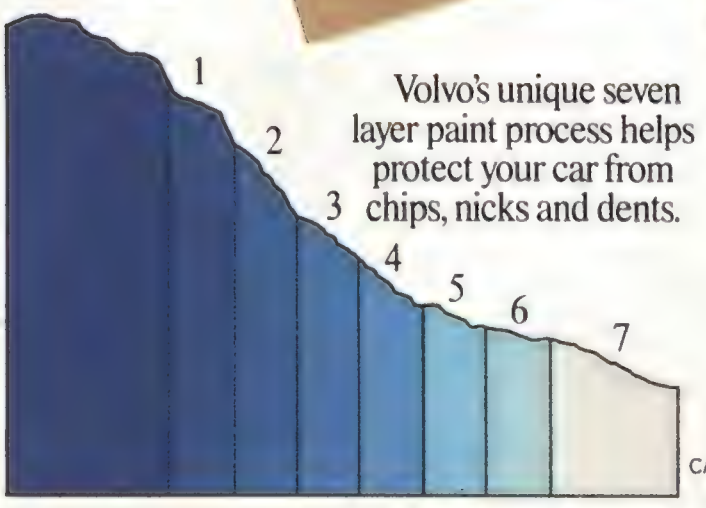
The entire body is completely submerged in a paint bath, which results in an even thickness of primer on the inside and outside of the body.

Chip resistant paint is sprayed on the lower half of the body.

Every new Volvo comes with a corrosion warranty with 60 months corrosion protection on the body and 96 months on structural damage.

A special zinc coating is used. If scratched, the zinc coating has the ability to heal itself.

Sheet metal is galvanized on both sides for extra rust protection.



Volvo's unique seven layer paint process helps protect your car from chips, nicks and dents.

With all this special pampering and exclusive treatments, it's no wonder so many Volvos don't look their age.

VOLVO

A car you can believe in.

CALL TOLL FREE FOR YOUR CATALOG OF 1990 VOLVOS: 1-800-221-9136.

© 1990 VOLVO NORTH AMERICA CORPORATION.

At 20-acre farm in Aldergrove, near Vancouver, Mary Winter is besieged by three litters of puppies, some direct descendants of dogs from St. Bernard hospice. Pups are ready for purchase at $350 to $600.

it takes some doing. I won't sell a dog to someone who wants to make a guard dog out of it. Saints are too big; they could kill."

All reputable breeders of Saints give their pups plenty of affection and companionship. The results show up later in the dogs' gentle patience and goodwill toward people, especially children. But part of the breed's concern for people seems deeper, reaching back to the Alpine rescues of long ago. "If I lie down in the yard, they'll come and nudge me, trying to rouse and turn me over," Knight says. "If I don't move, one of them will lie down next to me, real close, as if to lend me its body heat."

Originally, the dogs were trained to work in pairs. A male and a female would search for a lost skier. When they found him, first they'd dig him out. Then the female would lie down next to the victim, while the male raced back to the handlers.

The instinct dies hard, even when not reinforced by training. Jeanine Babins, the former toddler who was once guarded by Mia and now assists her mother at the family's kennels, sees it all the time. "It's amazing when puppies first go out in the snow," she says. "I always try to take out a male and female pair. If I lie down in the snow, both of them will nuzzle me. If I stay down, the female will lie down with me, and the male will pace around, looking puzzled, as if he's supposed to go somewhere, but he's not sure where."

Not only are Saints useful and companionable, they're capable of prodigious work. Karl Winter once owned a champion Saint named Far West that had belonged to a British Columbia park ranger who patrolled outback cabins on foot. Dog and man, they sometimes covered 40 miles in a day. "The dog was a perfect specimen, a superb athlete," Winter recalls, "always best of breed in every show I entered him in." Saint fanciers in the Northwest regularly hold sled- and wagon-pulling competitions for their dogs. Winners often manage 2,500-pound loads. The weight: bags of dog chow. Winter is an avid mountain climber (he's done Mount McKinley). He routinely outfits a Saint with panniers and asks it to help carry rescue gear (p. 74). "They're surefooted, and they don't lose the trail, even when it's covered with snow," he says.

Wedding music played
and fans hummed,
while in the pews
children and adults alike
fidgeted.
In a nearby room
Ellen Keeffe,
as countless brides
before her have,
suddenly
became nervous.
Sensing this,
Ann Connors,
(Ellen's trusted confidante
throughout
brownie scouts,
pierced ears,
summers at the lake,
and college beaus),
whispered words only
a maid-of-honor could,
to a now smiling Ellen,
and presented to her
an appropriate token
of their friendship.

M.J. Hummel®
M.I. Hummel Figurines
The ultimate display of affection.

Manufactured by Goebel, W. Germany © 1988

Domestic scene at Winters' includes Mary's paintings, Karl, 11-year-old Bergwacht Dolomite Mountain.

Saints are brave, as well. In Alaska, a Saint saved a woman's life by attacking a grizzly. Far West once won an award for bravery after wrestling a black bear that was menacing a child under the dog's care. After that, the dog often eyed bears from afar, watching them eating blueberries, and thus earned a name change, from Far West to Blue.

They're also prescient about earthquakes. "My Saints gave us about an hour's warning when Mount St. Helens blew," says Winter. (The mountain is 200 miles from Winter's home.) "They started to yelp—a far different cry from their regular bark—a sound that tells us something's wrong. They must have been able to feel the pre-eruption tremors when I couldn't." In Switzerland, the handlers at the St. Bernard Pass kennel say, that same yelp means the dogs are feeling the silent rumble of a distant avalanche.

The sensitivity may also help Saints feel the faint struggles of a buried skier or hiker. Father Jean-Michel Girard, prior of the four-man hospice at the pass, says, "The dogs were, and are, great at finding people lost in the snow and fog. They've saved perhaps 2,000 people over the centuries." The most famous dog in the history of the hospice was Barry I. From 1800 to 1812, he saved four people a year. He is now stuffed and on display at the Museum of Natural History in Bern. There is also a monument to him in France (p. 73). Barry I's most famous rescue occurred when he saved an unconscious child from the edge of an icy ravine no human could reach. He not only found the boy, but licked and pawed him into consciousness, then dragged him to safety. The action, magnified in retelling, made Barry I a celebrity all over Europe.

But, Father Girard explains, "We have always had a dog named Barry." One of the Barrys became a special favorite of Italian children, who still read in their schoolbooks about how he found 30 snowbound Italian workers, lost on their way to find work in Germany, and led them back to safety. Even today, whenever they visit the hospice, Italian youngsters like to pat Barry III on the nose.

Take a quick look at the dog's feet (which splay out to the size of saucers) and you begin to picture a Saint's real value. "The dogs crushed the snow," says Father Girard. "If you've ever been here in winter, you'll understand how efficient their big feet are in keeping the paths open. In the old days the canons would drive a herd of dogs before them to keep trails passable. Remember that everything up here had to be brought up on foot."

Nowadays in Switzerland, though, Saints have yielded their place as search-team dogs to German shepherds. Because dogs can now be carried by helicopter or driven by snowmobile much closer to the site of lost or avalanche-buried travelers, and victims can be taken out more swiftly, the size and stamina of Saints are no longer necessary. In the short run, German shepherds find victims faster. It's a matter of the weight-to-horsepower (or dogpower) ratio. Besides, as one rescuer explained to me, "Nobody wants a 180-pound Saint in a helicopter."

The Saints never brought brandy

For a visiting American, the great disappointment is the discovery that the great dogs never carried those tiny brandy kegs around their necks on snowy rescue missions. Alas, the kegs never existed—outside of cartoons and art, that is. "To me, the barrel has always been a joke, a fantasy," says Father Girard. The tradition is often attributed to 19th-century English painters, starting with Landseer. His famous oil *Alpine Mastiffs Reanimating a Distressed Traveler* (pp. 70-71), done in 1820, gets nearly everything right. Two dogs out to save a pilgrim buried under snow—in the background, the hospice, the scurrying canons. One dog carries a red blanket, monogrammed "St. B." All correct. But the other has a brandy keg, though the last thing a hypothermia victim needs is alcohol. The keg may derive from the breed's facial set. Droopy eyelids give it a permanent morning-after hangdog look—a look drained from just such a keg of spirits.

With or without benefit of brandy kegs, it was the British who, more than any other nation, popularized the St. Bernard and gave it its name. Their interest coincided with that of the 19th-century grand tour, a time when English travelers came to enjoy frissons of Romantic feeling upon first glimpsing the sublime grandeur of the Alps. See Shelley's "Mont Blanc" and Coleridge's "Vale of Chamouni"—"O dread and silent Mount!"

© 1989 México Tourism

"A real pyramid. Wow! I didn't know they had pyramids so close to home. It even left Dad speechless. Oh, and we stayed in this really awesome hotel. Did I tell you about the clothes I brought back? Great colors! And the Mexican people were terrific. They were even nice to my little brother. Now that's incredible!"

Come. Feel the warmth of México.

For more information, call your travel agent or write to México Tourism Office, P.O. Box 9013-A, East Setauket, NY 11733.

Turismo de México.

Cleopatra, 10 weeks old, already weighs 30 pounds. Like most big dogs, Saints are subject to hip dysplasia.

Near the top of the pass, maybe 100 feet lower in elevation, is an inky black lake. Along its pebbled shore runs the border between Switzerland and Italy. Down there, on Italian soil, are Roman remains. You can stand on the base of Jupiter's temple and touch the wheel-rutted stones of the Roman road.

For centuries before the Romans came, Celts—and countless primitive peoples before them—used this pass to move north and south. But after Julius Caesar conquered Gaul, the strategic value of the pass soared. Within a few decades, by 12 B.C., Rome had quieted all mountaineer resistance and sternly controlled the area. The empire was grateful to have it. They called the mountain that dominates the pass Mons Jovis (now Mont Joux) after the chief of their gods, Jupiter. Within 50 years of seizing the pass, Roman legions working for the emperor Claudius completed a stone road over it. And near the summit, they built a temple to Jupiter and a small forum, adding a building where a few legionnaires could spend the night. All that is gone now, but archaeologists have found plenty here to keep the memory of Rome alive. The haul runs from relics of war (swords, lance points, tent pegs, hinges from an infantryman's armor) to relics of ordinary life (amphorae, pots, spoons, and curious nails with bracketed ends for hanging lamps).

Most historians agree that Hannibal must have used a pass other than the St. Bernard back in 218 B.C. when he crossed the Alps with an army of elephants during the Punic Wars. Two centuries ago an entire elephant skeleton was unearthed on a different route. Still, there have been persistent rumors since Caesar's day that at least some of Hannibal's army crossed here. A trail near the Roman road through the St. Bernard bears the name "Hannibal's Pass."

By the 11th century, a man named Bernard of Menthon (1020-1081) had opened a shelter to protect travelers. His hospice cut the trip in two, made travel safer and attracted even more traffic. Long venerated as a local saint for fighting the banditti and saving the lives of scores of pilgrims, he was canonized in 1124. But most people still confuse this Bernard with another one, Saint Bernard of Clairvaux (1090-1153), the man who reformed monasticism and built up the Cistercian order. It's an easy confusion to make. Matters are not helped much by Bernard of Clairvaux's famous dictum: "*Oui me amat, amet et canem meum*" ("Love me, love my dog").

Though Caesar, Charlemagne and Napoleon all passed this way, the visitor hereabouts who is easiest to admire is American travel writer Richard Halliburton (SMITHSONIAN, March 1989). In 1935, he rented an elephant named Elysabethe Dalrymple from the Paris zoo, took her by train to Switzerland and trotted her up the pass. He was trying to follow Hannibal's footsteps. It took three days to reach the top, and the lack of oxygen at that altitude almost did in poor Miss Dally, yet the two of them made it. Halliburton died a few years later, but he lives on today in some aged black-and-white photographs that show him arriving at the hospice astride his pachyderm, while a pack of amazed Saints tumble around her massive legs.

There's something eternally youthful about Saints. Trainer Kathy Babins says, "Ask a shepherd to jump and he'll ask how high—they get pleasure largely from pleasing their masters." But Saints have a sense of humor. At a show once, Babins says, her dog was supposed to fetch a dumbbell. Instead, he brought back a bright red leaf, presenting it to her in a grand and glorious parade of self-satisfaction.

They are also perhaps the truly noblest of beasts. "We've been here for 900 years to give hospitality and help to anyone who asks, to show them the dignity of the Creator," says Father Girard, leaning back comfortably in his black cassock and fingering the rochet, a white cord that encircles his neck and is a symbol of Augustinian good sense. "In the story of the dogs, we see the value of sacrifice and charity, rare lessons for our times, lessons that people would do well to learn. After all, I believe God created dogs too."

Imposing Saint sits in a Swiss doorway. Owners say the dogs are more like welcome mats than sentries.

231

What good is more legroom than the biggest Cadillac if you don't have Ultradrive transmission?

Introducing Chrysler Fifth Avenue.

Study the interior of the 1990 Chrysler Fifth Avenue, and luxury impacts every sense. Legroom not found in many larger, far more expensive cars.

Available Mark Cross leather, an eight-way power memory seat for the driver and Infinity II stereo through eight speakers. Climate-controlled air conditioning. And more standard features than any car in its class.

*See limited warranties and restrictions at dealer. 7/70 protects engine, powertrain and against outerbody rust-through. 5/50 excludes normal maintenance, adjustments and wear items. Deductible on powertrain after 5/50. Based on competitive warranty information at time of printing. Legroom vs. Cadillac Brougham.

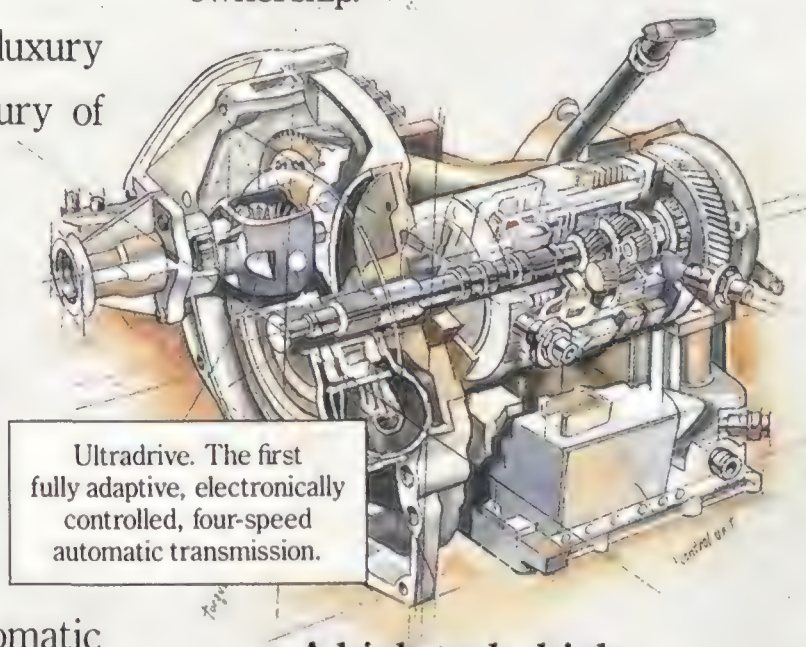
But Chrysler believes true luxury must also include the luxury of sophisticated engineering.

World's most advanced transmission.

Ultradrive is a quantum leap forward. It is the world's first and only fully adaptive, electronically controlled, four-speed automatic transmission. It "fine-tunes" itself, constantly sensing and adapting to changes in speed and driving situations over 140 times a second. Electronically and automatically, Ultradrive shifts Chrysler Fifth Avenue into precisely the right gear at precisely the right moment. The result is a remarkably smooth ride, enhanced engine performance, and impressive fuel efficiency. And because the adaptive controls in Ultradrive also compensate for fluid changes, engine changes and internal wear...its performance remains dependable after years of ownership.

Chrysler's Crystal Key Program

	BASIC CAR WARRANTY Covers entire car except normal upkeep	MAJOR COMPONENTS PROTECTION	DEDUCTIBLE YOU PAY FOR REPAIR of major components	POWERTRAIN/ ENGINE PROTECTION	OUTER BODY RUST-THROUGH PROTECTION
CHRYSLER NEW YORKER FIFTH AVENUE	5 YEARS/ 50,000 MILES	5 YEARS/ 50,000 MILES	NONE	7 YEARS/ 70,000 MILES	7 YEARS/ 100,000 MILES
ROLLS ROYCE CORNICHE	3 YEARS/ UNLIMITED	3 YEARS/ UNLIMITED	NONE	3 YEARS/ UNLIMITED	3 YEARS/ UNLIMITED
MERCEDES BENZ 560 SEL	4 YEARS/ 50,000 MILES	4 YEARS/ 50,000 MILES	NONE	4 YEARS/ 50,000 MILES	4 YEARS/ 50,000 MILES
CADILLAC SEDAN DEVILLE	4 YEARS/ 50,000 MILES	4 YEARS/ 50,000 MILES	$100 AFTER 1 YR./12,000 MILES	4 YEARS/ 50,000 MILES	6 YEARS/ 100,000 MILES
LINCOLN CONTINENTAL	1 YEAR/ 12,000 MILES	6 YEARS/ 60,000 MILES	$100 AFTER 1 YR./12,000 MILES	6 YEARS/ 60,000 MILES	6 YEARS/ 100,000 MILES



Ultradrive. The first fully adaptive, electronically controlled, four-speed automatic transmission.

A high-tech, high-performance engine.

Ultradrive is linked to a new 3.3- liter V-6 with direct ignition and multi-point electronic fuel injection. Designed and engineered for Chrysler's luxury sedans, it delivers 90 percent of its full torque at only 1,600 rpm. Translation: It ensures smoother idling, gets Fifth Avenue off the mark fast, pulls the hills with ease, and stays nicely quiet at cruising speeds. And it never needs a timing adjustment.

The most comprehensive protection.

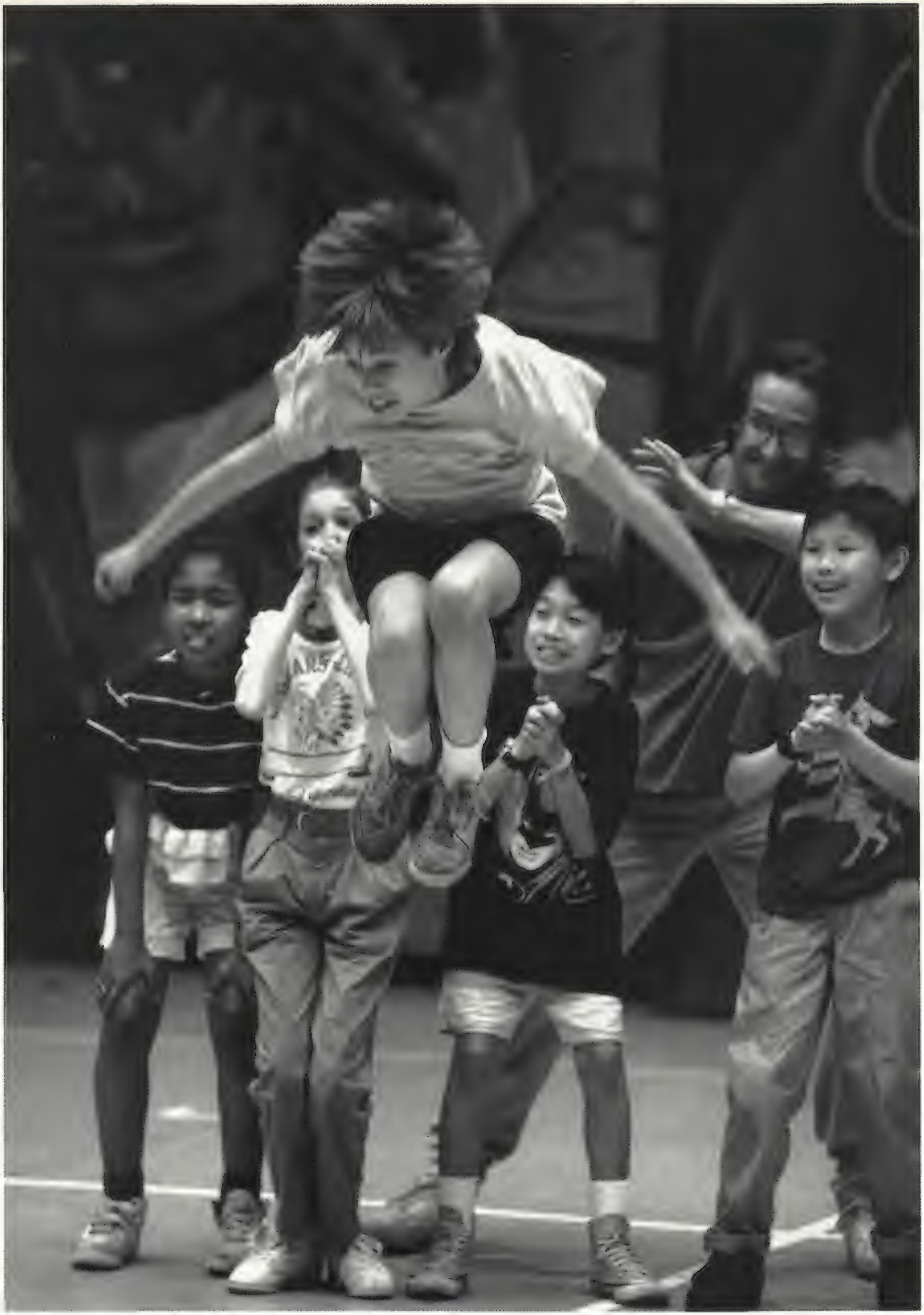
Fifth Avenue's new engine and transmission form a powertrain with quality and performance Chrysler has the confidence to back for 7 years or 70,000 miles. And Crystal Key Owner Care covers Fifth Avenue from bumper to bumper...including air conditioning, steering, suspension, electrical, and electronic components...for 5 years or 50,000 miles. That's a warranty you can't get from Rolls or Mercedes.*

Automotive luxury today is not simply the name, but the engineering behind the name. Chrysler New Yorker Fifth Avenue. 7/70

For information, please call
1-800-4A-CHRYSLER
Available at your Chrysler-Plymouth Dealer.

Chrysler

There Is No Luxury Without Engineering.



Opposite: John Karol gets into spirit of Athos, one of Three Musketeers, at rehearsal of "Meilleurs Amis."

In ballet class (above), d'Amboise leads visually impaired Katerina Papagianeas into lyrical movement.

By Steven Barboza

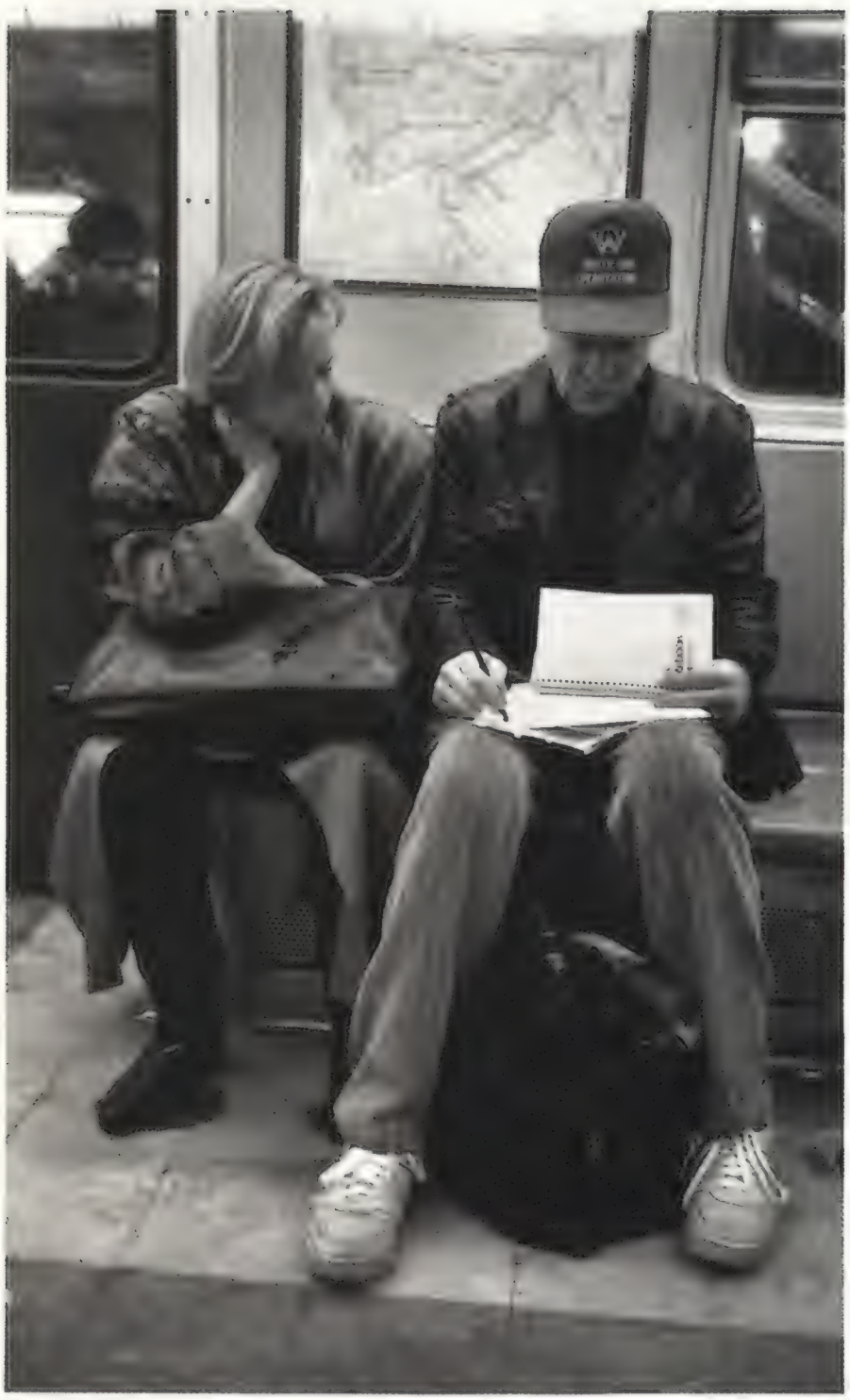
The man who is called the Pied Piper of Dance

At New York City's National Dance Institute, Jacques d'Amboise and his gifted teachers put a cast of a thousand young people onstage

Jacques d'Amboise is a master as much of the unexpected as of dance. His latest extravaganza featured blind ballerinas, a drag Queen Anne of Austria, a Charlemagne who in real life packed a gun at his ankle, a female swashbuckler, dancing tomatoes, cakewalking cake, a dastardly cardinal who commanded a corps of rats in knickers, frogs that attacked a chef who tried to make mincemeat of them, homeless children who fought with French-bread "swords," a Nobel laureate who played a buffoon, and (irony of ironies) a thousand rambunctious children who played dead, lying peeplessly for a whole minute.

"Meilleurs Amis" ("Best of Friends"), d'Amboise's salute to the bicentennial of the French Revolution, was a Disneyish show starring children who fancied themselves dancers. It opened and closed on a Manhattan stage big enough to double as a playground. The DeMille-size cast, from schools around the city, caused DeMille-scale problems. For d'Amboise, however, the spectacle was well worth the headaches it caused; once again he had proved that city kids, rich and poor, black and white, can learn to take charge of

Photographs by Lynn Johnson



Heading for classes on New York subway, d'Amboise and teacher Lori Klinger work on revision of dance.

their lives by letting dance, with all its storybook imagery, cast a spell over them.

D'Amboise has led thousands to the stage, inspiring them to dance enthusiastically for audiences only a few times larger than the cast itself. His rapport with children and his knack for driving professionalism into them have earned him the title Pied Piper of Dance.

He developed his sense of fantasy as a boy in Manhattan's Washington Heights, where he grew up amid gangs like those in *West Side Story.* On streets bordering Harlem, he learned about zip guns and rumbles; while at home his mother, a French Canadian who liked reading about the court of Versailles, encouraged in him a fondness for high culture and chivalry. His buddies grew up to become criminals or crimefighters, and he headed for a world of heroes and villains, princesses and princelings. Today, at 55, he remains a boy at heart, infatuated by fables.

D'Amboise was for 32 years a principal dancer for the New York City Ballet. He began dancing at age 7, when his sister's ballet teacher challenged him, a devilish spectator who interrupted classes with irritating noises, to do a series of leaps called changements. He graduated to pliés and went on to George Balanchine's School of American Ballet. At 12 he was performing with the Ballet Society, the predecessor of the New York City Ballet, and a few years later joined the NYCB. By 17 he was dancing major roles, and by 21 was appearing in Broadway shows and in films, among them *Seven Brides for Seven Brothers, Carousel* and *The Best Things in Life Are Free.*

D'Amboise became Balanchine's favorite male dancer. The master choreographed more works for him than for any other male. His career lasted four decades, until injuries accumulated and he was no longer the darling of ballet. Then he set out to do what he had long wanted to do—teach.

"A place, an hour—and if possible a piano"

His mission to bring dance to children began when his firstborn son, George, was stricken with what doctors said was a fatal illness. "My son had cancer of the nose when he was barely 2," d'Amboise recalls, "and they told my wife, Carrie, and me he would be dead within a year. There was nothing they could do. I couldn't deal with him, seeing him in the crib with his nose all bloody in the hospital, so I went in the other room and started doing little games and telling [the children there] stories and dancing for them."

George miraculously recovered and d'Amboise began teaching. In 1976, while still a principal dancer for the NYCB, he asked the head of his children's school for "a place, an hour—and if possible a piano," he recalled in his book *Teaching the Magic of Dance.* He

Rhoda Elmore (far right) gathers with her family in a homeless shelter. She and her sister Jennifer (at far left) were among d'Amboise's thousand dancers. Rhoda says of dancing, "It kind of puts my mind in shape."

wanted to unsissify the image of dance for his sons and their friends. Six boys arrived dressed as if to play ball. With them, the National Dance Institute began.

NDI has grown by leaps and bounds since its first show with 80 boys. It has run an exchange program in China and this year will bring Russian children to America. It employs 31 staff members (including 5 choreographers and 9 accompanists). NDI's budget is nearly a million dollars (funds come from city and state governments, foundations and private donors). The "Event of the Year," an annual extravaganza, is NDI's biggest revenue-earner. Last year's brought in $230,000, helping support dance programs in many schools, which each cost $9,000 per year.

Most NDI dancers are from poor neighborhoods like the one d'Amboise grew up in. Eighty percent are black, Hispanic or Asian. Some are homeless, others slow learners. Few will ever dance on Broadway, but the footwork that NDI teaches them does wonders for their self-confidence and sense of direction. In a school system with acute racial problems and where loaded guns have been confiscated from 5-year-olds, that is refreshing.

D'Amboise channels students' energy in ways they enjoy. A Brooklyn elementary school principal, Charles Langjahr, said: "I've watched for three years and I can't see any magic dust that he uses. But the kids will walk through walls for him. I can only attribute the program's success to his own energy that he puts into it. I think the students sense the energy and enthusiasm that he brings, and they respond favorably."

Others swear NDI can reform troublemakers. David Fong, a principal in New York's Chinatown, credited it with averting a child from gangs and drug abuse, and motivating him to be a good student. "It allows the kids to express themselves physically and emotionally in a different way, and I think this extends into the classroom," Fong said.

NDI gives some children the chance to prove they can high-step with the best. Last year, eight visually impaired girls performed with sighted ballerinas. For months, the impaired girls worked on "muscle memory," in which certain movements, as in eating, are

Steven Barboza, a freelance writer living in New York, is working on a book about Islam in America.

instinctive. When the group performed in public, audiences could barely tell which dancers were blind.

Some youngsters find surprising reasons for dancing with d'Amboise. John Karol, 13, who plays a musketeer in the pageant, relates dancing to a future career in physics or engineering with a single word: "Gravity." And another musketeer, 14-year-old Beatrice Jenkins, intends to combine career paths: "I want to be a lawyer," she says. "A dancing lawyer in the Navy."

D'Amboise himself believes NDI succeeds as a positive influence because it gives the children responsibilities as entertainers in a show that's produced as seriously as any on Broadway. "The best way of learning is doing," he says. "We try our best to make the whole thing real—the auditions, the performance, the rehearsal process, the consistency, the development of the work, the process of transforming the theater into a place of magic. And ultimately, they're the stars. It's like the difference between basic training and when you fight a war; you can be ten years in basic training, but you can fight one battle and come out differently."

The criteria for becoming an NDI instructor are perhaps a major reason for the success of the program: a love for children combined with a desire to reaffirm a love for dance through teaching. The children will pick up on that, he says. Besides, if they don't take class seriously, or become a disruption, they're asked to leave and try again next year.

Alejandro Retrepo, one of the *pommes frites* (french fries) in "Meilleurs Amis," appraises onstage action.

A casualty during rehearsals, young boy nurses his disappointment over missing upcoming performance.

D'Amboise truly believes dance is magical and transforming if presented theatrically. But he concedes that he can't reach all kids. That was never clearer than when he tried to teach in a Bedford-Stuyvesant community center. Nothing worked; the children only stared back apathetically, suspiciously. So he tried impressing them with his credentials. Finally, a girl said: "You're a liar, mister. If you was such a big star, you wouldn't be out here with us." D'Amboise never made it with that class.

In fact, most NDI dancers don't know how great d'Amboise was. "He's going from public school to public school to work with inner-city children who have no idea that he's a star," said Elizabeth Gardella, NDI's executive director. "It is not a glamorous life, but this is what's important to him. He *needs* to do this." Governor Mario Cuomo of New York once said, "I think Mr. d'Amboise's secret ambition is to someday stage and direct a five-continent extravaganza starring the world's entire population with only the heavens for an audience."

School auditions are held in September. After the third session, 30 students are chosen, based not on sheer talent but on their willingness to sweat. Hour-

After rehearsal, Craig Holmes gets a few pointers on his dance conduct from a stern Jacques d'Amboise, who thinks "The best way of learning is doing."

long classes are held weekly in school auditoriums, gymnasiums and cafeterias.

Nearly 30 schools participate, and d'Amboise visits them all, teaching about ten classes a week. His instructors run the program at the school level, doing what he once did alone. They teach each school an individual routine for the year-end extravaganza. When he does teach, d'Amboise enchants children with scary or funny stories, and with energy bound only by controlled gesture. He breaks into impromptu steps, urging dancers to assume his regal posture. They sometimes respond melodramatically, as though lumbering through a caricatured pas de deux. But the fun is in the boldness of the attempt. When necessary, however, d'Amboise can also be quite charmless and autocratic. Dancers freeze when he stops them with a sharp "That's not it!"

A typical school d'Amboise walks into is P.S. 97, the Mangin Elementary School. It is surrounded by housing projects on Manhattan's Lower East Side. Among the messages in the mural on Mangin's northern wall is "Safe Sex or No Sex"; among the administrators is a dean of discipline. A fifth of Mangin's students are homeless children who live temporarily in the Henry Street Shelter behind the school. Often students move into the shelter at night and arrive at school the next morning wearing all that they own. Last year, Mangin children dropped out of NDI when their families moved to a housing project, leaving ten students to attend classes regularly. Among them were Rhoda Elmore, 13, whose ten-member family survived for two weeks living out of a van that was parked in a Bronx lot; Raymond Yancey, 11, whose family had moved to the Henry Street Shelter from another shelter; and Mark Spicer, 11, who lives in a housing project close to the school.

Lori Klinger, who danced with the city's Eglevsky Ballet, taught the class, often cajoling children to dance. One class went like this: Mark Spicer says he can't dance today; he has a stomachache. Klinger, her arm around his shoulder, walks him to a window, saying that the stranger in the audience (her friend, actually) is auditioning dancers for a new Michael Jackson music video. Mark beams. "He'll dance today," Klinger announces. She hugs another child, asking sweetly, "Are you OK? Did you eat your breakfast today?" The dancers assemble onstage. The accompanist strikes a tune and they dance, but not in unison. "Raymond," Klinger says, "is the wall holding you up, or are you holding the wall up?" Minutes later, Mark is irrepressible. With "Ooo là là, *oooo!*," he moves dangerously close to the edge of the stage, stomping with each "Ooo" until he lands on Jermyl Hunt's foot. Jermyl sneers.

When she met them, Klinger couldn't have been more different from these students. Theirs was a world of rap music, food-stamp trips to bodegas and rowdy lunches en masse in the school cafeteria; and all too

One of students from Henry Street Shelter, Antonia Calderon, tries out her freestyle jazz form in class.

Choreographer Lori Klinger whips her students into shape at dress rehearsal of dancers cast as white wine.

often, they witnessed shouting matches and ugly fights in front of the shelter. Klinger was a visitor from the rarefied world of ballerinas kissed awake by Prince Charmings. She had patience with Mangin kids and treated them warmly, and they soon appreciated her and even made her valentines. One, which pictured Klinger as a stick figure, read: "Lori, I love you. You are always a lady."

Klinger, when she was their age, idolized d'Amboise and often slipped backstage when NYCB stars performed in Saratoga Springs, New York, where she spent her summers. She stole ballet slippers and bobby pins that she would treasure as good-luck charms.

To be working alongside d'Amboise today, she says, is like a dream. She first approached him in a bank line. "I was terrified even just to talk to him," she recalls. "You just don't go up to Jacques d'Amboise and say, 'Hi, I really like what you do and I want to do what you do.' " But she did. Soon afterward, she was teaching for him.

D'Amboise's pride and joy, and the heart of NDI, are the scholarship classes, the SWAT and Celebration teams. Celebration dancers are graduates of NDI's summer workshop, which ends with a show of dance vignettes. The SWAT Team consists of dancers who distinguish themselves in school classes. As for the name "SWAT," d'Amboise explains: "It's like the police have specialists, we have specialists."

To attend Saturday rehearsals, members sacrifice vacations, school trips and playground time. In return, they get the choice roles in the annual Event and free dance lessons; and NDI staff get to know them better than other dancers.

Toting lunch bags and wearing sneakers, about a hundred dancers arrive at 10 in the morning at the Fiorello La Guardia High School of Music and Art, near Lincoln Center. They rehearse for up to six hours, as mothers, brothers and sisters sit along the mirrored wall of the dance studio and watch. D'Amboise teaches a lesson or two in empathy. Once, he had dancers rehearse with their eyes shut, so they would "see" what his blind ballerinas faced.

Among NDI's best dancers was 15-year-old Oya Bangura. Her idols were Eleanor Powell ("She can dance!") and Fred Astaire. Graceful and taller than most other Saturday dancers, she assumed the mannerisms of a grande dame, once demonstrating a difficult step and then blowing kisses at other dancers. Origi-

Before a 120-foot-long Red Grooms backdrop of Paris bistro, performers act out various parts of the menu.

In tango routine, Mark Spicer (center), a sometimes reluctant dancer, feigns dismay at proximity of others.

nally from Sierra Leone, Oya's family moved to Harlem when she was 9. Until her recent move to Boston, she lived near a block-long mural entitled "Street of Dreams" in a neighborhood that was a far cry from the wishful thinking depicted on the wall; on the way home from school, Oya walked past crack houses. "Dance keeps me away from that," she said, "'cause I'm too busy doing this and rehearsing." She has appeared in all of NDI's major performances of the past five years, including a dance-literature piece, *We Real Cool*, filmed in 1987; several documentaries about NDI; and a show in Venice, Italy.

Others had been invited, but 11-year-old Carlton Jones, one of his school's most talented dancers, was the only Mangin student to attend Saturday classes. His own feet enthrall him and keep trouble at bay, his mother, Consuelo Washington, said. "He dances all day, all morning," she said. "Five-thirty in the morning and he's walking around here! The neighbors be banging on the pipes to stop the noise."

Instructor Adrienne Ehrlich, founder of the American Dance Theater of the Deaf, taught Carlton to sign a few words so that he could communicate with his deaf partner. Carlton signed for his parents: "The stars belong to the sky / The sky belongs to the angels / The angels belong to my heart / My heart belongs to me / I belong to poetry and poetry belongs to something unknown."

"You learn all that?" his father, Rodney, asked. "You're kidding." Consuelo wanted to sign it for a relative who is deaf.

Diagonally across town from Mangin is Trinity, on West 91st Street. The city's oldest continually operating school, Trinity entered its 281st year in 1990 with annual tuition and fees of $11,000. Trinity dancers are more apt to wear fashionable Izod shirts than T-shirts emblazoned with the titles of Spike Lee movies. They pronounce "Jacques" as though they vacation in France. "Oh, I can't meet you this afternooon," one tells another. "I have 'Jacques' today." Mangin dancers pronounce it "Jock."

Trinity and Mangin danced as partner schools in "Meilleurs Amis," the first pairing of the schools. Two weeks before the Event, the schools rehearsed in Trinity's gym. It was the first time many of Trinity's 27 dancers had met homeless children. Trinity parents liked the idea. One, Barbara Shimkin, said, "Our kids need to know life as it really is, rather than this kind

In mainstreaming class at Lighthouse for the Blind (all pictures except at lower right, opposite page), d'Amboise teaches classical ballet to both sighted and visually impaired dancers. The audiences could barely discern a difference between their performances.

Below, d'Amboise embraces couple rehearsing pas de deux in "Meilleurs Amis." Kin Wai Lau (right) is d'Artagnan and Rachel Passaretti plays Constance, from *The Three Musketeers.*

of insulated life of the private school in New York."

Talk of Carlton's sweetness had preceded him. As soon as the Mangin dancers arrived, several Trinity girls asked, "Where's Carlton?" He lurked bashfully along the sidelines while Mark Spicer boldly strutted in with "Where do we go for snacks?"

Before soda and cookies were served, Trinity girls cornered Carlton; Raymond Yancey and Josh Shimkin were playing a one-on-one game with an imaginary basketball; and Mark Spicer (future karate instructor) met Jessica Dee (marine biologist), who was twice his size and equally as brash. As usual, Mark refused to dance. Jessica literally dragged him across the floor. He stood, arms crossed at his chest, and sulked. "Oh, you're not mad," she said. "You're just a faker." "No, I'm not!" he swore. " 'No, I'm not!' " she mocked, fists at hips, lips protruding. He ran. She chased him. He fell. She kicked him teasingly. He grinned as though he knew he'd met his match.

Costumes were distributed (red-wine outfits for Trinity, white-wine for Mangin). Carlton emerged from the locker room looking like a bellhop in a pill-box hat, knickers, leotards and a sash. Others followed with the expressions of kids somewhat annoyed by their parents' absurd idea for a Halloween outfit.

Dressed as they were, the Event loomed larger. They danced as if dumbfounded by its certain approach, missing beats and marching like a platoon of hapless legionnaires. Surely aware of their unease, d'Amboise playfully taught Trinity dancers how to swig tipsily from an imaginary glass: "They're a little wine, a little frou-frou, see? Ha-*ha!*"

In a sort of premiere, the Saturday teams performed part of the Event in a show for children at Alice Tully Hall in Lincoln Center. At the five-and-a-half-hour rehearsal the day before the show, the teams got their first look at the ballerinas, who danced to prerecorded harpsichord music. Carlton, a rap music fan, remarked, "Ballet is not one of my favorites. But I think it's nice. I don't know why, but it somehow amuses me when they run on their tippy toes and jump and spin in the air."

A puzzle quickly pieced together

The Event of the Year is a show whose cast has rehearsed on separate stages in nearly 30 schools for as many weeks, a giant puzzle that d'Amboise envisions early on and pieces together at the last minute. For $15 to $500, ticket buyers are entertained by a few celebrities and a thousand frenetic children, most of whom have never met.

Past Events include "A Day in the Life of Coney Island," starring children cast as fish, sunbathers with radios, seagulls, a roller coaster and waves; and "China Dig," in which children dug their way to China. In

Sitting in front row of Felt Forum at preview, a jubilant d'Amboise and his staff hail performance.

"Meilleurs Amis," George Washington and the Marquis de Lafayette, hero of the American Revolution and French aristocrat, dined at a Paris bistro (Act I) and then watched an adaptation of Dumas' *The Three Musketeers* (Act II).

The plot was so complex, many in the cast didn't understand it. It was a play within a play within a play, the heart of which occurred when ballerinas staged a divertissement for King Louis XVI, a character in a play put on for Washington's fictitious visit to France in 1798. Things got further convoluted when a character sought aid from French heroes and nobility in both the past and the future. But strangest of all was Act I, when Washington's and Lafayette's meals danced, including red and white wine (Trinity and Mangin). One parent's reaction was: "That's almost like a nightmare, food just coming alive on your plate in front of you. It's kind of surreal, grotesque."

Nevertheless, the show was as entertaining for parents as it was realistic for children, one of whom bolted from his seat ("I want to meet George Washington!") and was seized by his father before he could be sucked into a vortex of dancers.

The production had its share of mishaps: artistic temperaments clashed and George Washington was rushed to the hospital with a scratched cornea. But d'Amboise, upon whose vision everyone relied, was at his energetic best. He drilled the cast and directed his staff, including Klinger, who learned to deal with children's antics after catching a boy clowning with glue. "Get that glue out of your ear!" she screamed. Carlton's father, who helped constrain Mangin dancers, saw d'Amboise's colossal task and predicted, "That man is going to have a heart attack."

"From my point of view, he's absolutely crazed," stage manager Andrew Feigin said of d'Amboise. "At first you sort of recoil from his craziness, and then you begin to understand it and that he's not really going to eat you alive, and then you go ahead and do what you need to do. That's just the atmosphere under which this particluar thing comes together."

The cast rehearsed the entire weekend before Monday's Event. Parents found themselves shrugging off children's complaints about long rehearsals with "Well, that's show biz."

During rehearsals, Manhattan's enormous Felt Forum resembled an indoor playground overrun by children while still under construction. On Friday, as Rachel Passaretti ripped her blouse and brandished the French flag (d'Amboise's re-creation of Delacroix's *Liberty Leading the People*), artist Red Grooms' 120-foot-long backdrops were hung, a photographer climbed scaffolding for a bird's-eye view, fencers dueled in the lobby, two ballerinas (one black, one white) cast the joint shadow of a fluid-armed Hindu goddess, Oya Bangura gyrated in an African dance and a Fleetwood Mac song blasted through the house in a sound check.

Dancers arrived at the Forum the next day and rehearsed till late afternoon. Just before the dress rehearsal, the Forum became a walking, talking menu. Plump tomatoes bought kosher franks from the concessionaire. A sausage wagged his tongue at a frog's leg. "What are you?" someone asked a chubby girl. "We're chocolate!" she said, obviously pleased at her delectableness. As the show opened and the cast leapt one by one into the spotlight, someone told Caroline Hribar of Trinity, "Break a leg."

"Don't say that!" she said worriedly.

"Why not? That means good luck."

"I know, but the last time somebody told me that, I almost sprained an ankle."

"Last night I watched you dance"

At show's end, parents hugged and congratulated children, whose hearts danced with pride. Then a throng exited the Forum, sweeping past homeless men who'd settled outside. The excitement kept Carlton awake that night. He finally did fall asleep but was the first in the house to rise. He raced around the rooms in his underwear.

Before Sunday's "preview performance," d'Amboise gave a pep talk: "This is the saddest thing for every choreographer and every director. We sit and become part of the audience and you are on your own. Traditionally, I forgot to tell you, the most famous thing in

show business is that dress rehearsals are a disaster, and everybody thinks you'll never get the show on. Last night I sat out and watched you dance and I thought, We got the best show!"

At that moment it wasn't hard to see why d'Amboise is such a success. He was a real director telling a real cast what they'd worked hard to hear: they were the stars. And for the director, there were other rewards as well. D'Amboise teaches for many reasons: it's fun—"I love play"; it teaches patience—"I'm the worst impatient person in the world, and I hate it"; and it's a vent for his creative energy—"The minute I don't have anything to do, any challenges, any tests, any goals, any deadlines, I'm a fat sloppy vegetable, and my mind becomes sluggish, see? So what I'm doing is keeping myself alive. I'm alive!"

He also enjoys watching people discover the arts, as he did when he was a child. When one of the visually impaired girls, Katerina Papagianeas, learned how to wave her arms fluidly by resting hers on his as he moved, d'Amboise was elated. "God, what a breakthrough for Katerina!" he said later. "All of NDI and all the projects about to happen—they vanished. Nothing else existed except her success. She was just ready."

Now, as Sunday's preview performance unfolded, d'Amboise could watch a thousand youngsters ready for success. The whole cast seemed to be echoing his avowal "I'm alive!" as they swirled across the stage in the storming of the Bastille. Marie Antoinette was chased by peasants. Blind girls waving banners were carried across the stage. Revolutionaries crisscrossed it wielding loaves of bread as though they were swords. Rachel tore her blouse on cue. The crowd erupted. And the French Revolution à la d'Amboise ended as a thousand bodies melted onstage and "The Spirit of France" walked among the corpses. "Society as she knew it was swept away and lost forever," the narrator said. Then another voice: "No! No! There will always be our France, as long as there is one left to hear this sound." "La Marseillaise" was sung, and one by one the cast rose stiffly from the dead to dance a rousing finale that Washington and Lafayette couldn't resist joining.

After the preview performance, Mark Spicer smiled triumphantly and said, "I'm proud of myself. I broke a leg." He was ready for tomorrow's big Event.

Finale of Act I of "Meilleurs Amis" brings cast of a thousand youngsters to rousing climax in Paris bistro. Act II was even more tumultuous: after storming Bastille, all arose from dead and sang "La Marseillaise."

WE'RE NOT THE BEST
BECAUSE WE'RE THE OLDEST.

FIRST CLASS DINING, CIRCA 1919

WE'RE THE OLDEST BECAUSE
WE'RE THE BEST.

For more information on Cunard sailings to
Europe, The Caribbean, Alaska, The Orient, South Pacific, and around the world
call your travel agent. Or, for a free brochure or $8.95 videotape
depicting life aboard one of our top rated ships, call 1-800-221-8200.

CUNARD

SINCE 1840

QUEEN ELIZABETH 2 • SAGAFJORD • VISTAFJORD • SEA GODDESS I • SEA GODDESS II

Registries: QE2-Great Britain, Sagafjord, Vistafjord-Bahamas, Sea Goddess I & II-Norway © 1990 Cunard 013

FIRST CLASS DINING, CIRCA 1990

NAPOLEON AND THE TRIDENT II

The argument for strategic deterrence was eloquently made nearly two centuries ago.

It was 1804. Napoleon Bonaparte stared with frustration across the English Channel toward his nemesis. Behind him was the invincible Grande Armée, nearly 200,000 crack veterans, all straining at the leash to crush the hated English.

Everything was ready for the invasion; the transport barges, the escort fleet, ammunition, cavalry, artillery, ambulance wagons, even field bakeries. Every last detail had been meticulously planned. It was

Napoleon at Boulogne, 1804, Maurice Orange, 1901, Musée de l'Armée, Paris

merely a matter of crossing the twenty-eight miles of water in a single night's journey.

Yet for month after month Napoleon paced the beach at Boulogne, hesitating to act. Finally, after over a year of waiting, he suddenly turned his huge army around and marched it into the heart of Europe. The plan to invade England was laid aside forever.

The thing that had stopped the great conqueror at the height of his career was the Royal Navy, Britain's "wall of oak." Out of sight, just over the horizon, it was nevertheless always foremost in Napoleon's doubts. And though the future Emperor's own fleet outnumbered the British, he dared not test it.

This is the power of deterrence, that the true effectiveness of a strategic system is in the mind of the enemy. And that axiom is truer than ever today.

Our own "wall of oak" has long been the Fleet Ballistic Missile Weapon System, soon to be enhanced by the improved performance of Trident II missiles.

Poised under the sea, the Trident II's awesome retaliatory capability will present an unsolvable problem in the mind of a would-be enemy, calculating his chances of a successful first strike. He may rant and rave. He may, like Napoleon, turn on someone more vulnerable. But he will never fly in the face of certain destruction.

Lockheed

Giving shape to imagination.

Location of a new county courthouse could spell boom or bust for rival towns, real estate speculators.

By James R. Chiles

County seats were a burning issue in the Wild West

On the 19th-century frontier, fights over where to put a new courthouse were often waged with bribes, brickbats and bullets

In 1987, twenty-five states put in bids proposing that the federal government build the Superconducting Super Collider, a $6 billion atom smasher, within their borders. State officials raised questions about their rivals' power supplies and air transport. They described their own states' rock strata with affection and respect. "God made Ohio for the SSC," said that state's governor. The seven finalists chased the particle accelerator through Congress and the Energy Department. Texas carried the day, and digging will begin soon on the 52-mile ditch.

Now consider a scenario of how our forebears of a hundred years ago might have handled the question: a visiting delegation from Michigan opens the proceedings by breaking into the Energy Department and stealing all the construction plans. A gang of Texans kidnaps the project engineer and hides him in the Guadalupe Mountains. Colorado begins pouring the foundation of a bootleg particle accelerator in hopes that this will tip the balance its way. Meanwhile, a dozen Tennesseans corner the Michigan delegation in a Detroit office building, and a brisk gunfight follows.

When one town erected a wooden building, raiders from another sometimes simply burned it to the ground.

Unable to dislodge the defenders with a small cannon, the Tennesseans prepare to burn down the building. The Michiganders finally throw down the blueprints, torn into bite-size pieces.

Does this seem improbable? Americans of the late 1800s committed all these felonies, and many more, over a different political prize: locating county courthouses. Most of the fights took place in the Midwest, and chiefly in Kansas. "Every side of every county seat contest in Kansas is charged with fraud and corruption, and in the majority of cases the charge is true," remarked a leading Kansas newspaper in 1889. People of that era saw the rosiest future for a town selected as the county seat, but only dust and demise for any town that lost. It was nationalism on a neighborhood scale, "Capture the Flag" played with Colt six-shooters.

There were casualties by the score, bomb threats, arsons and what must have been the most outrageous voting frauds in American history. One county seat election produced 40 times more votes than voters. Leading citizens—bankers, businessmen, lawyers and preachers—were the worst offenders. Local newspapers, often funded by land developers who had much to gain from a county seat, incited townspeople to new outrages. James Schellenberg, a sociologist at Indiana State University, found 49 county seat fights in 12 Midwestern states that saw some violence. State militias were called out eight times, six times in Kansas alone.

In outline, the usual fight proceeded this way. A governor declared a county to be organized, and named temporary officers and a temporary seat, pending a special election. Promoters rushed to stake out "paper towns" near the center of the county. Buying 640 acres of prairie for $1.25 an acre, they hoped to subdivide and sell each acre for $900 if they won the county seat. (One Kansas land promoter invested in a half-dozen different county seat fights, figuring that if just one of his paper towns captured the seat, it would make him a fortune.)

Intense electioneering and newspaper insults followed. Lawyers and judges received generous offers of town lots, and voters lined up for smaller bribes. Promoters vowed to build courthouses and jails for free. Election day saw ballot-box stuffing, lost tally sheets

Illustrations by Brenda Losey-Sumpter

On election day, threats against poll watchers, lost tally sheets and ballot-box stuffing were commonplace.

and death threats against poll watchers. A cloud of litigation followed. While that drifted through the courts, whichever town lacked the official records—believing that possession counted for at least nine points of the law—tried to grab them.

If a county seat fight was a recipe, the concoction had several ingredients. Together, these explain why the fighting peaked in the late 1880s and ended after the turn of the century.

One ingredient was settlement on a crash schedule. "Most of the wild county seat wars were in the very new counties," says Schellenberg, explaining that such counties usually had no single town that clearly was more established than the rest. Between 1870 and 1890, Kansas grew fivefold in population and the Dakotas grew thirtyfold. In just two months, from September to November 1880, the settlers of Hillsboro, Dakota Territory, transformed raw prairie into a town with 300 houses, a school, a church, two grain elevators and a bank. Using kits manufactured in Chicago, a dozen men could build a whole block of houses in one day.

In these overnight towns, few of the new buildings were stone or brick. If one town captured the county seat by providing a wooden courthouse, partisans from another town could—and sometimes did—level the playing field by burning the courthouse down.

Flat and featureless land seemed to make the rivalries more bitter, because there was no compelling reason to have a county seat at one place rather than a few miles north. Also, out in the treeless Great Plains, residents in one town found it easy to pack up and move to a town making a better offer. When Sherman Center lost out to Goodland in Sherman County, Kansas, the residents put their buildings on logs and rolled them six miles over to the new county seat. "Goodland was all marked out in advance and each store or house went to its proper place like moves on a checker board," wrote a new resident.

In some cases a gang raided a rival town and made off with the courthouse itself. Normally, though, the raiders were satisfied with the county records. The counties were so new they didn't have many deed and tax books, and everything fit into a few wagons or less. When Onida and Clifton, Dakota Territory, argued over the county seat, all the records and the official seal fit into one wheeled safe. Altogether the safe went back and forth between the towns three times under court order; finally the Onida partisans took the wheels off and hid them. In Wilson County, Kansas, the county seat moved six times.

Adding spice to the recipe was the frontier reliance on self-help. "These were places where the state or territorial government was a long way away," says Schellenberg. "They were much more independent." Frontiersmen favored direct action. These were people who flagged down a train by throwing rocks at the engineer. Nearly all families owned guns.

Nineteenth-century county government had a dark history of irregularities and dishonest dealings, and people in one town reasonably assumed their rivals would resort to skulduggery—justifying them in meeting fire with fire. During an Illinois county seat election in 1867, the residents of the town of Virginia got to work forging pollbooks with hundreds of false names. Apparently at a loss for more names, they began writing in heroes of the Civil War, signers of the Declaration of Independence and ancient philosophers. After one county election in Kansas, two of the three commissioners counted the votes at 3 A.M. by moonlight on the open prairie, without notice to anyone else and without keeping any notes or records. This was "not only irregular, but invalid," sniffed a court. In Le Sueur County, Minnesota, one legislator "misinterpreted" a petition in 1874 to plant the county seat on his own land.

And the fraud reached back to many counties' earliest beginnings. In the Dakotas, it was common wisdom that Territorial Governor Nehemiah Ordway wouldn't

James Chiles, a frequent contributor, learned the fine points of politics when he lived in Texas.

Fact: GM is rated as having the best-built American car by owners in the latest J.D. Power Initial Quality Survey.

All of GM going all out for you.

GM

MARK OF EXCELLENCE

1990 Buick LeSabre

Chevrolet, Pontiac, Oldsmobile, Buick, Cadillac, GMC Truck

permit a county's organization until he had been well bribed with cash and townsite land by a would-be developer. At that point the town that had been the highest bidder would become the county seat. In Comanche County, Kansas, a gang issued $80,000 in bonds to build a courthouse and other public works at Sun City; they built a hog house with the money instead and pocketed the difference.

Frontier newspapers were a major factor in the county seat fights, because they saw themselves as entitled to do anything for their own town's success. The seed money to start such papers often came from town promoters. Editors had orders to "boom" their own town and attack everything that got in the way. Usually, this meant verbal mayhem directed at rival towns. "The Ingalls *Union* was received at this office too late to answer their white elephant lies this week," wrote a Cimarron, Kansas, editor in December 1888, "but we will give them a full dose in our next issue, as usual. This detestable sheet of the manure creation with a putrid specimen of animated nature for its editor, can't down us at his own game as he will discover sooner or later." Another editor called a rival community a "nondescript collection of bug-infested huts which its few and scabby inhabitants have the supreme gall to call a town."

Hotheads, guns and rampant corruption

Frontier editors asked for trouble and often got it. During his career at Leavenworth, Kansas, one editor fought a duel, was shot at several times and seriously wounded once, engaged in fistfights with readers and killed another newspaperman. An ex-lawman beat up the Cimarron editor after being described in print as "the biggest coward on earth."

With all these volatile ingredients at hand—hotheads, guns and rampant corruption—it's amazing that only about a dozen people died in all the county seat fights. Certainly the potential existed for many more deaths. In Spink County, Dakota Territory, hundreds of armed men gathered outside the town of Redfield to fight for the county records, and for a day all signs pointed toward a skirmish worthy of the Civil War. But the towns parleyed long enough for a court order to arrive, and no one was hurt.

To avoid a head-on collision with the citizens of Eustis, Kansas, the Sherman County sheriff, a Goodland man, arrested all able-bodied men in Eustis on bogus charges and brought them to Goodland for a court hearing. Meanwhile Goodland dispatched a virtual army to the rival town—reports varied from 75 to 300 men. Threatening to burn Eustis, they carried off the records with little resistance.

Nearly all the county seat bloodshed was confined to a handful of counties in southwest Kansas that happened to be within a few days' ride of Dodge City. Town promoters in this region hired gunmen from Dodge City—the cowtown later featured in the television series *Gunsmoke* and in countless Western movies—thinking their presence would intimidate county seat rivals into passivity. It didn't always work.

To see how serious county seat rivalries became in southwest Kansas, consider Gray County. Six men were wounded and one was killed in a raid on the courthouse; a year later the towns shot it out again over the location of a sugar mill.

The time span of the Gray County story is 1883 to 1890. The Wild West is drawing to a close, and what you might call the Mild West has not yet taken its

A Kansas gang issued bonds to build a courthouse but built a hog house instead, pocketing the savings.

Raul Julia

EXPLORE MY ISLAND'S ANCIENT SECRET.

"My island is a 100-mile-long stretch of paradise. Camuy is just one of its treasures."

On the storybook island of Puerto Rico, discover one of earth's most ancient and haunting mysteries—the spectacular Camuy Caves.

THE ECHOES OF A THOUSAND CENTURIES

As you descend hundreds of feet via special trolleys to the mouth of Clara Cave, you will begin to sense the enormity of the Camuy Caves' majesty.

Once inside these colossal rooms—as tall as city buildings—you'll follow the path of the world's third-longest underground river past stalagmites and stalactites sculpted by nature's awesome hands.

Above the ground, discover Puerto Rico's endless variety and breathtaking beauty; a 500-year-old Spanish city, a tropical rain forest, 272 miles of beaches, and every sport under the sun. Come. Discover the Shining Star.

"The most colorful island under the sun."

PUERTO RICO
THE SHINING STAR OF THE CARIBBEAN

For a free color brochure, write: Puerto Rico Tourism, 575 Fifth Avenue, Box B1, NY, NY 10017
Or call a Puerto Rico Travel Expert at (800) 223-6530. In NY, (212) 599-6262

© 1989 Commonwealth of Puerto Rico

Wealthy developer Asa Soule bought votes wholesale, hired Dodge City gunslingers in Gray County war.

place. Near the center of the new county is the settlement of Ingalls (pop. 200); six miles east is the farming town of Cimarron (pop. 1,500), seemingly a sure bet to become the permanent county seat. Eighteen miles farther east of Cimarron, and in an adjacent county, is Dodge City.

Besides a cast of gunfighters and angry townspeople, any good Western should have someone in the role of steely-eyed financial manipulator. In the Gray County war, this was a Rochester, New York, multimillionaire named Asa T. Soule. Soule created the town of Ingalls as a rival to Cimarron and boosted it into making a strong bid for the county seat. Over a six-year period he spent a great deal of money to promote both Ingalls and Dodge City, apparently hoping to grind Cimarron into oblivion between them.

When Soule first came to western Kansas about 1883, he arrived in a private train. He favored black cutaway suits and wore bushy whiskers; he used precise speech and had a no-nonsense manner. Back East he had promoted an undoubtedly alcohol-laced patent medicine called Hop Bitters—also known as "The Invalid's Friend & Hope"—into a worldwide best-seller. Altogether the concoction made him somewhere between $5 million and $10 million, in an era when a laborer earned less than $2 a day.

Yet, for all Soule's success in New York, he was ready for a change of scene. Other nostrums were overtaking Hop Bitters, and Soule had absorbed a lot of criticism on the East Coast for his role in promoting questionable rowing contests and baseball teams. Newspapers had been making up derogatory names for his New Hop Bitters baseball team, such as the "Rumbleguts" and "The Gambler's Friend & Hope." Finally, a Rochester college had turned down his offer to give it $100,000 if it would agree to change its name to Hop Bitters University.

Flexing his finances on the wide-open frontier, Soule put up $250,000 to build a 96-mile irrigation canal that would branch off the Arkansas River west of Cimarron, weave along a ridge of limestone hillocks and water a fertile plateau to the north. He needed a construction camp by the river, and this started the town of Soule. He soon renamed it Ingalls after one of Kansas' U.S. Senators, hoping to gain extra political leverage. Soule owned half the land in the infant settlement and stood to make a considerable profit if it thrived.

Work began on Soule's Eureka Canal in 1884. Digging the 48-foot-wide ditch was a boon to the local economy, and the project seemed to make everybody happy—except the residents of Cimarron. Watching the rise of Ingalls with unconcealed jealousy, they delighted in ridiculing Soule's canal, labeling it a colossal fraud. Soule did not take the jibes well. One newspaper reported that he became so angry he offered to fight every man in Cimarron one at a time, albeit with his henchmen at hand.

Soule, ever the businessman, cooled off and concentrated on getting water into his canal and plugging the many leaks. It began holding water in May 1886; a year later he sold it to an English syndicate for a half-million in profit. "Ole Soule has unloaded a large elephant," said a Cimarron paper.

Trading votes for a railroad

Meanwhile, Cimarron made its first reach for the county seat and, in April 1887, won the appointment to be temporary seat of Gray County. Also, an early poll showed Cimarron as a favorite in the October election for permanent seat. Soule got busy on behalf of Ingalls. His men fanned out across the county to distribute money for votes, sometimes concealing the payments as overpriced land purchases. The Soule forces promised the residents of Montezuma, another Gray County town, that if they dropped out and voted for Ingalls, Soule would build them 35 miles of railroad. These kinds of bargains were possible because the secret ballot was not in use, and paymasters could check to see if a voter had delivered as promised. Soule's men also offered voters cut-rate lots in Ingalls,

Model of perfection.

Tanqueray. A singular experience.™

Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. ©1989 Schieffelin & Somerset Co., New York, N.Y.

while providing that the sales would go through only if Ingalls won the election.

Cimarron's citizens tried to rebuild their shrinking lead by putting up a $10,000 bond to buy 72 votes from a township in the northwestern part of the county. The members of the township's "Equalization Society" had ratified a secret constitution pledging themselves to vote as a bloc for the highest bidder. (The Cimarronians saved themselves some money by signing one another's names on the bond; the society voted as promised, but when the time came to collect, Cimarron pointed out the forgery and the society went away with empty pockets.) On the big day, October 31, 1887, the election board in Cimarron came prepared with stacks of bogus ballots premarked for their city, as a way of neutralizing the generous offers Soule had been making in Cimarron for votes.

But Ingalls was ready for such a ploy and posted two poll watchers who refused to leave even for a moment. Finally a Cimarron man went out to get them coffee and sandwiches, stopping by the drugstore to anoint the coffee with a powerful laxative. When the Ingalls men excused themselves, the judges trashed the genuine ballots.

Cimarron won the October 1887 election, if it can be called that. "This case can fairly be said to embody the sum of all election villainy," concluded an investigating commission. "If there is any one particular crime connected with the conduct and the result of an election, that was not committed in Gray county . . . we have failed to find it." The courts riffled through 3,000 pages of evidence and decided Cimarron had outdefrauded Ingalls. Ingalls got the county seat, and the records and most of the county officers made the trip to Ingalls. A few months later another court order sent the records and the county clerk back to Cimarron.

By late 1888 most of Gray County's residents leaned toward supporting Ingalls as county seat, probably thinking that one town should not stand in the way of a millionaire who wanted to pour money into the area. "I've only started doing things for you people," Soule announced upon finishing the promised railroad to Montezuma. A general election in November 1888 put a slate of Ingalls men into county office, though Cimarron still hung on to the clerk's records.

Soule's business managers, imported from New York and England, looked like dandies in Dodge City.

Checked suits, yellow shoes and derby hats

Soule now held so many business interests in Dodge City and Ingalls that he brought in a corps of young men from New York and England to manage them. Soule's men must have been conspicuous on the boardwalks of Dodge City, wearing as they did checked suits, yellow shoes and derby hats. Some even brought butlers and built gingerbread houses back of Boot Hill. Local gamblers taught them how to play keno.

Dodge still had the occasional gunfight in 1888, but it was not the shoot-'em-up, open-all-night cowtown it had been just a few years earlier. Once it had been the stronghold of fabled gun handlers Bat Masterson, Wyatt Earp, Ben Thompson and "Doc" Holliday; the home of the Long Branch Saloon and the original Boot Hill. In those days there had been a saloon for every 50 residents.

But the cattle boom had passed. State quarantine laws impeded the mass trail drives up from Texas, and a blizzard in January 1886 wiped out many local ranchers. The changes cut the bottom out of Dodge City's free-spending cowboy economy. Some of its gunmen and ex-lawmen had been finding work lately in the county seat wars. Town promoters in Wichita and Grant counties had hired them for the conflicts there. Soule's forces already had paid Bat Masterson, Bill

THIS IS NOT OUR IDEA OF A COMFORTABLE RETIREMENT.

It's hard to imagine what you'll be doing 20 or 30 years from now, much less what it will cost. But if you plan on getting off your front porch from time to time, you need more than social security and a pension.

You need an additional investment plan for retirement, one as automatic as FICA. At Dreyfus we can have a set amount automatically credited toward a Dreyfus tax exempt bond fund every month. Without charge.

What's more, the income from your investment is free of Federal tax. Something of interest to people whose social security income might be exposed to federal taxes. So start saving now and we'll help you to look forward to sitting around. In Barcelona. Paris. Maybe Rio de Janeiro.

For a prospectus containing more complete information, call 1-800-TAX-FREE (extension 2285). Please read the prospectus carefully before investing.

Dreyfus
The right fund at the right time.

Income may be subject to some state and local taxes. Dreyfus Service Corporation is the distributor of a family of mutual funds.

Tilghman (pronounced "Tilman") and four more gunmen to watch the polls during the Gray County election in October 1887.

Now Soule's men engaged Tilghman again, but this time to do more than watch voters. They advanced $1,000 for Tilghman to hire enough men for a January 1889 raid on the records in Cimarron, which were under the control of the temporary county clerk.

Though not a familiar name to viewers of Western movies, Tilghman was one of the West's outstanding lawmen. Bat Masterson once called him "the greatest of us all." In 1874 Tilghman fought a spectacular battle with a group of gunmen in which he killed several adversaries with sticks of dynamite. He was a deputy sheriff and then city marshal in Dodge City for most of the wild years from 1875 to 1886. Later he would serve in Oklahoma as a deputy U.S. Marshal and sheriff, and would help break up the Dalton-Doolin gang. Teddy Roosevelt would dispatch him into Mexico to bring out a fugitive.

Tilghman assembled a flinty group from his Dodge City connections. Jim and Tom Masterson were Bat's brothers. Fred Singer, born in Wales, started out as a homesteader but took up the gun to exact revenge on two robbers. George Bolds, a surveyor in Ingalls, was good with a revolver, had "killed his man" and often had ridden with Tilghman on manhunts. Several more armed men rounded out the group, with an Ingalls coal dealer to drive the getaway wagon.

The troops met in Ingalls on Saturday morning, January 12, 1889, and crowded into a high-sided wagon. They drove into Cimarron without difficulty and walked into the yellow-brick building that held the clerk's office. But while they were loading books in the second-floor room, the alarm went out. Dozens of citizens surrounded the block and everyone got busy with rifles. Most of the raiders escaped in the wagon, with boxes of records and several bullet wounds; three, including Jim Masterson, were trapped in the second-floor offices. They found refuge from the gunfire, now coming up through the floor from the grocery store below, atop an iron safe. After six hours they surrendered to the Cimarron marshal and received safe passage back to Ingalls, apparently because Bat Masterson—then in Denver—heard about the fight by telegraph and threatened to gather a group of gunmen and rescue them. Six later went on trial for the death of a Cimarron man in the melee; all were acquitted.

The trouble wasn't over. In February 1890, Gray County voted to put up $25,000 in bonds for a mill to press sorghum cane, and the Ingalls forces arranged to build it in their own town. Cimarron filed for a court order; but when its lawyer went to Ingalls to appear, several Ingalls men jumped him, marched him into court and made him withdraw the suit. The lawyer came back to Ingalls with a hundred armed men to capture the offenders.

For all the noise and tumult of the county seat wars, sociologist James Schellenberg has concluded that most courthouse raids made little difference in the end. ". . . county seat disputes were usually settled by the courts," he says, "and the courts did not typically give much weight to forcible removal."

Again, Gray County illustrates the point. Ingalls held the seat only until 1893, when the voters sent it back to Cimarron. Soule died in 1890 and his Western empire went to seed. The railroad to Montezuma ran only two years, then was scrapped for lack of traffic; the Eureka Canal lost its water flow because of leakage and heavy use of the Arkansas River upstream; Ingalls lost population and its flour mills shut down. Today drivers on U.S. 50 can pass Ingalls in two blinks of the eye. The closest grocery store is in Cimarron (pop. still 1,500). Minnie Moore, curator of the town museum in Ingalls, says that some residents just drive right on through Cimarron and go on to Dodge City to do their shopping. "There's still some hard feelings between Cimarron and Ingalls," she says. "Back a few years ago they talked about unifying the school districts, and people just wouldn't hear of that."

But apparently nobody, in Ingalls or elsewhere, wants to open up the question of the county seat again. "Everyone's pretty much reconciled to the county seat now," says County Commissioner W. Wiley McFarland. For Gray County, Kansas, and for dozens of other counties around the Midwest, one courthouse conflict was more than enough.

In a courthouse raid, Soule's gunmen were trapped on second floor and took refuge atop a large iron safe.

JOHNSON BROS.

There's never been a car like Thunderbird. And there's never been a Thunderbird like this.

Quality by design.

The idea is simple: commitment to the excellence of each vehicle component can result in improved vehicle quality overall. An example: over 400 of Thunderbird's mechanical, operational, and comfort features were compared to features on cars like Mercedes 190E, Toyota Supra L, and BMW 633CSi. By employing this kind of detailed analysis, Ford strives to make each new vehicle superior to what we've offered before. It's all part of insuring that Quality is Job 1.

Structural integrity.

Thunderbird was designed with increased structural adhesives at joints and two-part expanding foam throughout. This not only results in reduced noise and vibration in the passenger compartment, but allows for a longer, wider wheelbase that gives the vehicle a more substantial feel over the road.

Ride and handling.

Thunderbird features a four wheel independent suspension with rear control arms and a front tension strut that are "double isolated." All of which helps to insure less harshness in ride and in handling.

"Speed sensitive" rack and pinion steering also adds to the Thunderbird's "feel." It adjusts the amount of power assist from light effort steering at lower speeds to a firmer feel at faster speeds.

Buckle up–together we can save lives.

Power.

Thunderbird's 3.8 liter V-6 features "low friction" roller tappets and sequential electronic fuel injection. Also, lightweight components like magnesium rocker covers assist in providing a better power-to-weight ratio.

Aerodynamics and ergonomics.

This is the most aerodynamic Thunderbird ever designed. Which translates into less wind resistance, improved handling, and reduced interior noise. Ergonomically, there's more head, shoulder, hip, and leg room than the Thunderbird of just a couple of years past.

Fully equipped.

Thunderbird LX features air conditioning, power windows, electronic AM/FM stereo with cassette player, speed control, fuel/distance computer, and full electronic instrumentation. All standard.

Best-built American cars.

The best-built American cars are built by Ford. This is based on an average of consumer-reported problems in a series of surveys of all Ford and competitive '81-'89 models designed and built in North America. At Ford, "Quality is Job 1."

Ford Thunderbird

Have you driven a Ford...lately?

The aptly named Grand Hall presents a dramatic reconstruction of a Pacific Coast Indian settlement.

By David Lancashire

Canada's cultural dynamo enlightens while it entertains

Thinking of a museum as a kind of dusty attic is now old hat—at least in Ottawa, where the visionary Museum of Civilization has opened

It is set between ocean and rain forest, representing the geographic range of the various cultures involved.

Between a granite sea and the towering rain forest stands an Indian village, its totem poles rising into the mist, its cedar-plank houses painted with mythical creatures. The settlement stretches for a hundred yards along the shore. Gulls call over the hissing of waves. Through the twilight emerges the apparition of a giant thunderbird, a ghost among the trees.

This is a West Coast community of a century ago, but its tidal pools and totems are 3,000 miles inland from the Pacific. Not only inland, but indoors as well. For the village is the centerpiece of Canada's newest, most spectacular and most controversial museum, a showcase of such advanced design that it is being promoted as a model for the museums of the 21st century.

"This is the prototype, the museum for the Information Age," says Dr. George F. MacDonald, director of the still-far-from-completed Canadian Museum of Civilization in Hull, Quebec, just across the river from Ottawa. "We intend to be the Super Bowl of cultural development in this country." Indeed, he suggests that the $255 million state-of-the-art complex will demonstrate how boring conventional museums can be to audiences more familiar with the flash and dash of television and shopping malls.

For behind the simplicity of the Indian village, with its canoes and fishnets and salmon-drying racks, spreads a structure so crammed and wired with electronics and communications technology that its creators call the building "the most sophisticated in North America, except the Pentagon."

Awash in high-tech atmospherics

Even the coastal scene is partly modern-day magic, an illusion created by high-tech smoke and mirrors. The rain forest is simulated by a giant, computer-enhanced photograph, a single image 330 feet long. Taken in the wilds of the Queen Charlotte Islands, the picture is printed on layers of transparent curtains, giving a 3-D effect. Ceiling movie projectors send simulated mist and rain wafting through the trees. The noise of waves and wind, the cries of birds and animals, are electronic sound images. Video projections of Indian spirits appear in the woods and vanish.

The ten totem poles, however, are real—they're from the museum's splendid collection of artifacts of Canada's West Coast Indians (whose arts, according to the French philosopher-anthropologist Claude Lévi-Strauss, rank with those of China and ancient Egypt). And the sea is the wave-patterned granite floor of the museum's Grand Hall, six stories high, an immense, soaring space in the shape of a canoe.

"The traditional image of a museum is a neo-Gothic building stuffed with the remains of a dead past, dull and dusty," says MacDonald, who has been involved with museums for 32 of his 51 years. Too many of them, he protests, are like temples. "The inanimate artifacts of bygone cultures are elevated to the status of icons, enshrined in an altarlike display and exposed to the silent worship of awed pilgrims."

Instead, at the Canadian Museum of Civilization, visitors can stroll through time in the History Hall, examining the hold of a 16th-century Basque whaling ship, visiting a tavern and a hospital in New France, watching a buffalo hunter dry his meat. Each locale is like a movie set; MacDonald calls them "environmental reconstructions." Sound effects are being added, and

Photographs by Enrico Ferorelli

Plaster cast of Haida artist Bill Reid's *Killer Whale* is the centerpiece of museum's rest and reception area.

stage lighting: church bells will peal in the morning sunshine; soldiers on videotape will march past the tavern windows. A live, eight-member theater company (the museum's own troupe of actors) performs in the town square.

On the curving vault that roofs the gallery, pictures that move will add another dimension to the scene. Walls and ceilings throughout the museum have been built as cinema screens; the building has almost 100,000 square feet of projection space.

The mixture of artifacts and artifice gives the place an air of Disneyland, and the resemblance is no accident. "I have great respect for the Disney people," says MacDonald. It is a sentiment not widely shared among museum scholars. MacDonald's own scholarly credentials are impeccable—he is both an archaeologist and an anthropologist, with a PhD from Yale—but his vision goes far beyond the ivory tower: in one breath, he switches from discussing "hidden cultural grammars" to the educational potential of rock'n'roll videos, to how long it takes to unload a bus full of tourists and get them through the turnstiles.

"Too many museums treat visitors as intruders to be tolerated," says MacDonald. Thus, he contends, museums attract only a fragment of the population, usually the wealthy and better educated; he wants the Museum of Civilization to appeal to everyone. "People can be entertained and enlightened at the same time."

This emphasis on entertainment has been lambasted by some prominent Canadian critics. Arts commentator Bronwyne Drainie denounces it as a "cultural disaster . . . the empty triumph of marketing over content." Author John Robert Colombo contends the museum is close to being "a complete write-off." Some members of the museum, too, are concerned; in a brief to the Canadian Parliament from the national organization that represents federal curators and museum professionals, they warned that "exhibits must involve something more than pure entertainment."

Chimes, rattles, kimonos and spats

In a separate section for children, a popular attraction is a gaudily painted bus from Pakistan, equipped with a soundtrack of street life in eight countries. There are exotic musical instruments the children can play (Javanese chimes, an Iroquois turtle rattle), costumes they can wear (spats and kimonos, Ottawa Rough Riders football jerseys), a jungle walkway and an underwater archaeology site. A gleaming workshop studio offers space where children can make puppets or listen to Inuit storytellers.

Next to the Children's Museum is Cinéplus, the world's first combined Imax/Omnimax movie house, with not one but two giant screens. The Imax, like the

George F. MacDonald, archaeologist, anthropologist and the museum's director, stands beneath Omnimax projection dome, 76 feet in diameter, of the Cinéplus Theatre. The aluminum-panel dome weighs 33 tons.

screen at the Smithsonian's National Air and Space Museum, curves across the entire front wall, seven stories high. The Omnimax, a retractable 33-ton dome of aluminum-alloy panels, slides into place over the heads of the audience like an enormous eyelid. Viewers are engulfed in the picture and the wraparound sound from 32 speakers.

The opening film, *The First Emperor of China*, was coproduced by China's Xian Film Studios, Canada's National Film Board and the museum. Plans are to recruit partners (governments and other museums) to make several new pictures in a "Civilizations" series running to the end of this century. In an age when developing new collections of genuine objects is prohibitively expensive, MacDonald contends, movies and videos make an effective substitute.

For live performances, conventional films, lectures and conferences, there is a 500-seat high-tech theater called the World Window. It is electronically rigged for video linkups by satellite—Chinese lion dancers writhing across the stage may perform with partners on the far side of the globe in Hong Kong.

Visitors will find television monitors and video screens everywhere. "Today's audiences, brought up on *Sesame Street*, don't bother to read labels, but they are instantly drawn by a video," says MacDonald. The museum is wired with 1,345 miles of cables, its capacity enough to handle all the telephone traffic in Canada. When completed, this network will support 25 communications systems inside the building, from environmental control to remote viewing of many of the museum's 3.5 million artifacts. There are cable outlets at more than a thousand spots in the building, each able to receive and transmit independently. TV cameras can be plugged in to record nearby events; screens can show visitors what is happening in other parts of the museum—or the world. Laser-disk image banks produce instant backgrounds for a theatrical performance. "The whole museum," says MacDonald, "is a television studio."

The idea is to link the building by satellite to other museums, schools, libraries and even homes across

Veteran foreign correspondent David Lancashire, now an editor of Toronto's Globe and Mail, *wrote about retailer Honest Ed Mirvish in April 1988.*

Canada by the end of the century, making the museum's resources available to everyone within reach of receiving equipment. Ultimately, users could plug into the system from anywhere on Earth. There is already a link to a communications theme park in Poitiers, France.

"Marshall McLuhan [the media philosopher] introduced the concept of the global village where all civilizations meet," says MacDonald, "and this is McLuhan's global village museum."

(Three days before it opened last summer, however, there wasn't as much as a telephone in the building. A baffled MacDonald, muttering "got to make a call," wandered through the corridors, stepping over construction debris. He stopped to admire a cluster of cables—and eventually found his way to the basement garage and his blue Plymouth van, with a phone on its dashboard. He called his off-site office, only to be told that he was late for a meeting with Canada's Minister of Communications.)

Despite its technological innards, the new museum looks less like a space-age structure than it does a part of the landscape, a two-winged marvel of nature rising from a riverbank. The architecture symbolizes the Canadian landscape at the end of the Glacial Age. One wing is a low, sand-colored cliff, curving and undulating in layered waves above the shoreline. It houses workshops, conservation laboratories and offices for the museum's staff of 370, and storage for collections.

The public wing, containing the Grand Hall, exhibition galleries and theaters, is fronted by a 365-foot plane of glass, symbolizing the face of a melting glacier. It is set in a sweeping frame of stone, roofed with vaults and domes of copper, their shapes as graceful as an Istanbul mosque. The wings, which total almost a million square feet, are joined underground.

Architecture as a kind of spiritual sculpture

For its creator, Douglas Cardinal, who regards architectural design as "a spiritual act," the museum is a sculpture, reflecting the land as it was carved by the elements, shaped by glaciers and winds and rivers. Even its stone skin recalls prehistoric times—the rough-split Manitoba limestone is embedded with the tiny fossils of extinct creatures.

For a museum whose centerpiece is a portrayal of native life, the choice of Cardinal as architect was appropriate. A 55-year-old from Red Deer and Edmonton in the Canadian west, he is part Plains Indian by blood (his grandmother was a Blackfoot and his grandfather a Metis) and fervently Indian by inclination.

"I've developed a sense of Indian warriorship to carry my projects through," says Cardinal, who is a devotee of ceremonial sweat-lodge steam baths. "War-

Seen from Parliament Hill across the Ottawa River, the two great wings of the complex embrace the land.

Architect Douglas Cardinal stands before museum's main entrance, suggestive of native mask forms.

Exhibition galleries are in the building at left; curatorial and storage facilities are to the right.

A decorative parapet carving above the cafeteria is a bronze casting of Bill Reid's *Mythic Messengers.*

Close-up of side wall of main entrance to exhibition wing shows relation to flow and sweep of natural forms.

riorship means you nail your foot to the floor and hold on to the work as if your life depended on it." But he is by no means bound by tribal ritual; Cardinal's firm helped pioneer the use of computer-aided design in Canada. (The tentlike roof of a church he built in Alberta required 82,000 simultaneous equations.)

But the complexities of constructing the radical showcase involved more than architectural problems. Museum officials presented Cardinal with 1,200 pages of requirements, concepts, specifications and guidelines. Government officials, worried about the skyrocketing budget—from $80 million to $255 million and still climbing, to an estimated final cost of $340 million—objected to his use of expensive materials. "It was a zoo," Cardinal grimaces, "dealing with all that bureaucracy, and dealing with the Canadian mentality, which considers compromise an asset, if not a virtue." But surely Cardinal, too, has a Canadian mentality? "Yeah," he says, "but I studied architecture in Texas." Cardinal struck out for the United States after the dean of a Canadian university told him he didn't have "the right background" for architecture; he got his degree at the University of Texas.

The arresting design means headaches for Denis Alsford, a former British Museum conservator in charge of moving the collections into their new home. "There isn't a straight line in the place," he says. "Even the shelving had to be specially designed. But we may have the best collection-storage areas in the world."

More than moose and Mounties

Every bit as striking as Cardinal's structure is its scenic location on the Ottawa River, instantly recognizable to Canadians from the view on the back of their $1 bills. The museum stands just across the water from the center of Canada's capital, with a panoramic view of Ottawa's hilltop Parliament, Victorian Gothic buildings that are the symbol of the nation.

They are not the only symbol, however. "Canada has a 'three-M' factor," says George MacDonald. "To visitors, the country means moose, mountains and Mounties. Surveys show that people are going abroad because they feel there aren't enough cultural facilities in this country. We're addressing that."

And it is certain to be one of the city's main tourist attractions. In fact, the new showcase counts on box-office revenues from more than a million visitors each year. Federal galleries in the past "have been funded 100 percent by the taxpayers," says John Edwards, Secretary-General of National Museums of Canada, the government corporation that manages the finances. "They never got enough. Now, admission fees have been introduced, and the museums can keep the revenues they generate." One profitable enterprise at

Setting up the control switchboard at center of museum's communication network, a technician ponders infinite choices. The electronic nexus links an entire universe of computers, satellite dishes, video display units and recording devices.

the Museum of Civilization is renting out the premises for banquets, state dinners, receptions and weddings, with Indian-style potlatch feasts dished up from a cedar serving dish 26 feet long, carved in the shape of a reclining mythical wild woman (detail, pp. 124-25). Tight funding could hamstring some of the ambitious activities. But an operating budget for the new institution has not yet been set. It will partly depend, says Edwards, on how many visitors the museum manages to attract. After nine months of operation, the museum has welcomed nearly one million people.

Many of Ottawa's visitors are from the United States—the U.S.-Canadian border is less than 60 miles from the city. Yet the Canadian capital was established 132 years ago in the onetime lumber town precisely to keep Americans away. Queen Victoria picked the wilderness settlement as capital of her sprawling colonial domain because it was reassuringly remote from the United States, which had invaded Canada in the War of 1812 and was still regarded as a hostile neighbor.

Today Ottawa is an attractive, wholesome sort of city of 652,000, Siberian in winter but pleasantly leafy in summer. The city's main pastimes, aside from politics, appear to be strolling, jogging or ice-skating along the Rideau Canal. The National Capital Commission hopes to turn the town into a cultural pilgrimage center. A key feature is a ceremonial route called Confederation Boulevard, connecting such ornaments as the new museum and the National Gallery of Canada, a stunning glass cathedral designed by Israeli-born architect Moshe Safdie to house the country's main art collection. Also on the route are Parliament, the Supreme Court, the National Arts Centre, the National Library and Archives, and other landmarks.

The grouping of tourist attractions gives the city center something of the character of a heritage theme park, says museum researcher Stephen Alsford, curator Denis Alsford's son—and theme parks, led by Disney's Epcot Center in Florida, are "an overpowering trend in the museum world. Some of them are a threat. They have created audience expectations to which museums must now respond," he explains. More Canadians go to Disney parks each year than attend all of Canada's national and provincial museums combined.

Yet museologists regard Disney-style attractions as "ersatz, phony, trivial and worse," MacDonald adds. "They are the epitome of popular culture. But it's a mistake to scorn that. Like it or not, we live in a mass-mediated culture. Thus, to some extent, museums must go into the entertainment industry." MacDonald is not alone among museum directors in arguing that they have to compete for the leisure time of the public.

"Frankly, we are in a sink-or-swim situation," says no less an authority than Sir Roy Strong, former director of Britain's Victoria and Albert Museum. The display of many museum collections, said Sir Roy, "has been dull and unimaginative. . . . too few museum personnel make a habit of questioning and redefining objectives in relationship to a changing society."

MacDonald insists that culture cannot be satisfac-

"We don't go for the fakes.

And neither should you!"

"When an insurance adjuster tells me that his company's policy is to spec 'generic' sheet metal, I tell him my policy. No copycats. Period.

We won't use imitation hoods, doors or fenders. Why? Because it takes too much time to redrill holes so they fit properly. And even then, the knockouts for door handles and side marker lights may not square up right.

Look, if imitation parts were as good as genuine GM parts, they'd come with as good a warranty. But they don't. Only GM replacement sheet metal comes with a Lifetime Limited Warranty that covers inner and outer panels for as long as you own your GM car or light truck. Parts *and* labor.

So remember: Even if insurance is paying the bill, it's still *your* car, and it's *your* choice. Insist on genuine GM parts."

GM Parts

Because it's not just a car... it's your freedom.

©1989 GM Corp. All rights reserved.

Bus from Pakistan equipped with soundtrack of street life in eight countries entrances visiting youngsters.

A full-scale diorama in the History Hall shows Norse explorers bringing supplies ashore to New World.

Museum's acting troupe performs in vignette evoking life as it was lived in an Ontario town of the 1860s.

torily represented by artifacts alone. "Museums have made people feel stupid, and that's a mistake. Visitors come and see everyone else's culture but not their own." Among the Smithsonian's hit attractions of the past decade, MacDonald says, "have been the props from TV shows, such as a *M*A*S*H* set, Archie Bunker's chair, J. R.'s hat. . . . People used to want to look at the Hope Diamond; now they want to see Fonzie's leather jacket." This sort of talk, coupled with MacDonald's penchant for describing his emporium as a cultural shopping mall, has raised a few eyebrows inside the museum world and out.

Charges of "Madison Avenue gimmickry"

Influential Canadian art critic John Bentley Mays jeered at the new institution as "Disneyland North," and the label has stuck. Artist Bill Reid, whose work appears prominently in the museum, has complained of "Madison Avenue gimmickry." And Michael Ames, director of the Museum of Anthropology at the University of British Columbia in Vancouver, cautions that "the more we get pushed into the entertainment business, the more we may get diverted from our proper business, which is discovery, and teaching truths about important things." Ames' museum was a source for MacDonald, who spent a year there. "What the Canadian Museum of Civilization is trying to do is important," says Ames, "and there is much innovation and daring and inspiration. But there is a risk: entertainment can become an end instead of a means. As for the heavy dependence on technology—is it useful or is it a gimmick? Technology is a jealous and hungry god. You let it in the house and it starts eating everything; you pay more attention to keeping the technology going than to the scholarship side."

MacDonald, however, wants to move the Museum of Civilization toward the "dynamic and multidimensional image associated with such leisure facilities as Epcot." This means that anyone interested in, say, Chinese culture can visit the Cultural Traditions Hall, devoted to the Chinese-Canadian community and featuring a 1920 Chinese laundry from Winnipeg. A visitor can take in performances by Chinese artists and hear Chinese music, learn cooking or kite making, watch videos of or live broadcasts from Chinese communities around the world, attend a showing of *The First Emperor* in the Imax/Omnimax theater, examine the laser-disk inventory of relevant artifacts, get more information at the Mediathèque (the museum's multimedia library), eat Chinese cuisine in the restaurant, and take home appropriate "information products," the new name for souvenirs.

"Our supply of information," says researcher Alsford, "is almost limitless." Indeed, the information far ex-

NCL has mapped out two spectacular itineraries from San Juan: the Starward to Barbados, Martinique, St. Maarten, Antigua and St. Thomas and the Skyward to Aruba, Curaçao, St. Thomas, Tortola and Virgin Gorda. But besides that, these cruises are as wide open as the sea itself. You can take the fitness route and enjoy aerobics, ping-pong, skeet-shooting, golf, jogging, basketball or even NCL's own version of the Olympic games.

Or you can take a path that's just as active with everything from gambling workshops to crafts seminars to Country and Western dance classes.

THESE CRUISES SAIL SOUTH FROM SAN JUAN, BUT YOU CAN TAKE THEM IN ANY DIRECTION.

But maybe you'd rather take the more direct approach to vacation: relax, and let us do all the work. We'll move your muscles in an hour-long massage session. Pamper you with a professional manicure. Then serve you the drink of the day in your poolside lounge chair.

After all, you'll need to save your energy. Because NCL's San Juan departures allow for more ports in seven days than most Miami cruises.

But no matter how you approach your cruise from San Juan, you should first head straight to your travel agent, or call 1-800-262-4NCL and get a copy of our fleet brochure.

You'll find that no matter which direction we sail, to you it's always the path of least resistance.

NORWEGIAN CRUISE LINE®

The Pleasure Ships.

SHIPS' REGISTRY: BAHAMAS. ©1990 NORWEGIAN CRUISE LINE

ceeds the exhibits. Only 45 percent of the display area was ready when the museum opened, and the galleries won't be completed before 1992. (Two hundred customers demanded refunds of the $4 admission fee last summer, complaining of incomplete exhibits.)

Even when the museum is finished, much of its collection—tools, furniture, toys, clothing, weather vanes, boats, native masks, weapons, tepees, 1,550 Easter eggs, Peruvian mummy wrappings, Eskimo raincoats made from animal intestines, an entire sawmill, prehistoric potsherds and bones—will go into storage. Proper storage is one reason the Museum of Civilization got built. Ten years ago the institution, then called the National Museum of Man, was housed in a moldering edifice built at the beginning of the century; its staff and deteriorating collection were dispersed among 17 buildings around town, several of them condemned by the fire marshal. At one storage site, a faulty security system produced so many false alarms that police refused to respond to any more calls.

Irreplaceable treasures were rotting away, curators protested. In 1981, the government of Pierre Trudeau, Canada's culturally sensitive and offbeat prime minister (offbeat enough to slide down the banister at a London summit conference, date Barbra Streisand and consider pulling the country out of NATO), agreed that new quarters were needed for the museum and the national art gallery.

Kick-starting the galleries into life

The following year, with an election in the offing, Trudeau "said to hell with the system and, after years of official dithering, kick-started the two galleries into life," according to political commentator Hugh Winsor. "He as much as told [the Canada Museums Construction Corporation] to dig two big holes and pour lots of money into them so fast that no succeeding government could block the galleries."

(The speed of the project was partly responsible for cost overruns. Construction began before designs were complete; the size of the building was altered in midstream; Douglas Cardinal's computer drawings at times had to be revised almost daily; and a member of Parliament was jailed and fined $50,000 for taking bribes from contractors. Despite the inflated budget, MacDonald says, "the actual building cost about the same as a bank in Toronto, $147 a square foot, and a museum is certainly worth as much as a bank.")

It was Trudeau, too, a French Canadian, who decided to make Ottawa a showcase. He wanted to unite the capital with Hull on the French-speaking, Quebec side of the river, symbolizing a national unity of Canada's two cultures. Thus the museum was put on the French shore.

But it was Canada's present prime minister, Brian Mulroney, regarded as no friend to the cultural community, who presided at the gala opening in June. "Our history pulsates within this museum," Mulroney declared on the sunswept plaza above the riverbank, patterned partly on the space fronting the Pompidou Center in Paris. Things were pulsating already: voyageurs docked their canoes at the water's edge, Indian children in wolves' heads and deerskins paraded up

In the Grand Hall, a visitor—of the kind that best represents the audience of the future—is impressed.

the Grand Staircase past the plaza's waterfall, dancers jigged and reeled, air force jets stunted overhead, and a Royal Canadian Mounted Police band, sporting sunglasses, blasted a high-decibel rock'n'roll concert over the proceedings.

It was a taste of things to come. The museum's two plazas are designed for concerts and carnivals and activities, from street musicians and skateboarders in summer to ice sculptors in winter.

But it is inside, when darkness falls, that the real theater begins. That is when the monumental Grand Hall succumbs to the spell of its wilderness. That is when the Indian village becomes a stage, and the high-tech effects send the spirits flitting over the totem poles. That is when the great sculpture on the riverbank becomes most clearly a museum with a difference—"not an attic of the past," as MacDonald says, "but a cultural dynamo."

What mesmerizes him is carved head of 26-foot-long reclining figure, a West Coast forests spirit-woman.

What Are The Long-term Effects Of Instant Gratification?

IRONICALLY, human nature is often the greatest deterrent to making an intelligent decision.

But who can blame us? We're only human. And living for today has its rewards.

Except in the area of investing. Where a certain discipline, understanding and patience can be quite rewarding.

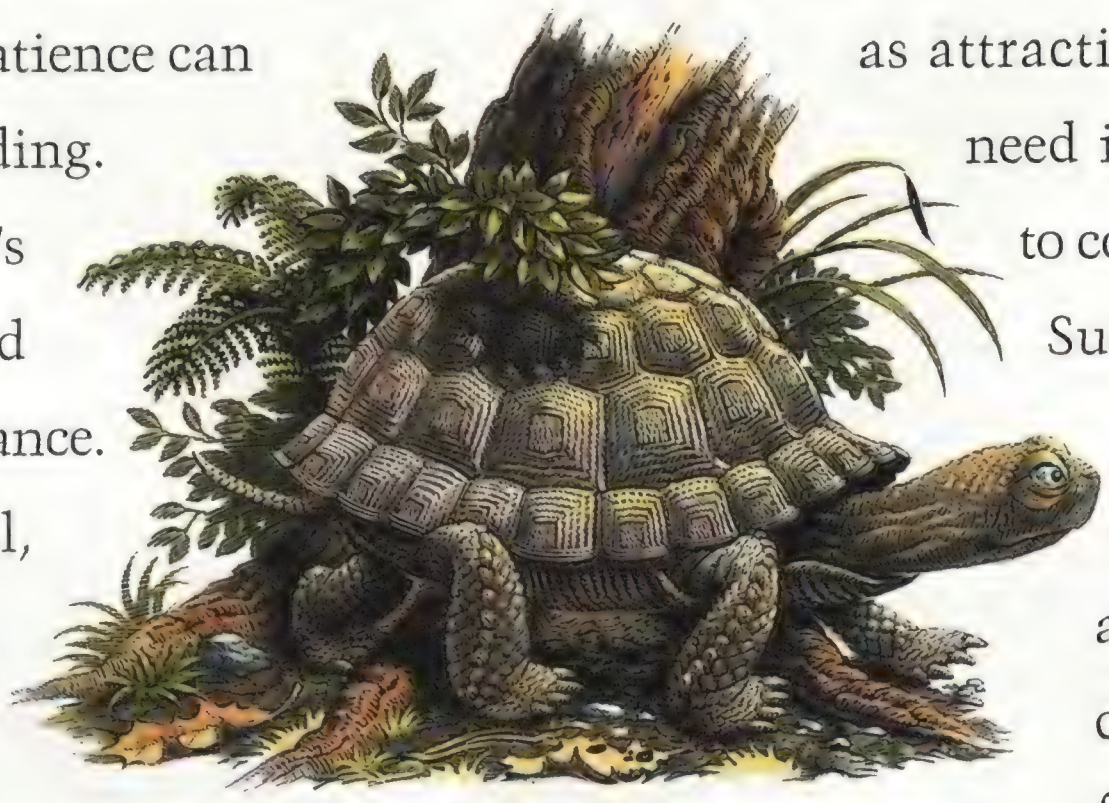
Take Aesop's famous hare and tortoise for instance.

As you recall, it was the impatient hare who looked so promising at first. Yet, it was the dogged determination and single-mindedness of the tortoise that triumphed in the end.

One can easily make the same observation about an investment.

At first glance, it may appear to be quite attractive. But will it be as attractive when you need it in the years to come?

Such a question can muddle the mind and haunt one during peaceful moments.



When racing the elusive hare, the tortoise never lost sight of his goal.

But perhaps we can provide a word or two of optimism.

You see, with nearly one hundred years experience behind us, we know a little something about investing.

And we'll be the first to tell you, there are no shortcuts. Only pitfalls to avoid.

To succeed, it takes hard work, diligence, and a kind of wisdom that can only come from years of experience.

Our experience is with municipal bonds.

In fact, each and every year we review billions of dollars worth of bonds. And only after a painstaking process of research do we finally invest in a select few (including some of those municipal bonds that other investment companies have overlooked).

All of which are tax-free.* Which means you keep more of the money you earn. (Something that adds up quite nicely over the years.)

So if you're thinking about making an investment, we suggest you resist the temptation to do anything instantly.

Other than ask your financial adviser or personal banker about Nuveen tax-free investments (for current and future income).

Or you can call us toll-free at 1-800-524-6500 for a free booklet.

In the end, you may find the long term effects most gratifying.

For more complete information on Nuveen tax-free open end mutual funds or unit trusts including charges and expenses, call for a prospectus. Read it carefully before you invest or send money.

**Income may be subject to state and local taxes. Capital gains, if any, will be subject to capital gains tax.*

NUVEEN

Specialists In Tax-free Investments Since 1898.

MING. What a knickknack should be.

A vision of how things should be. It can turn a simple vase into a work of art. Or the simple act of driving into an extraordinary experience. The Lincoln Continental. It is one of the world's most advanced luxury cars. Air suspension, anti-lock brakes, speed-sensitive steering and a driver and right front passenger air bag Supplemental Restraint System. All standard. For a free brochure, call 1 800 446-8888. Or visit a Lincoln dealer. One drive and you see that other luxury cars are just ordinary. And that Lincoln Continental is exactly what a luxury car should be.

LINCOLN. What a luxury car should be.

LINCOLN-MERCURY DIVISION

Buckle up—together we can save lives.

By Robin Bates

Much ado about James Joyce and his *Ulysses*

A dustup over a new edition has set scholars squabbling again about the master's texts

In Paris, just before World War II, Joyce uses a magnifying glass to check text of *Finnegans Wake*, his last and most impenetrable work.

In October 1954 Reuben J. Dodd jr., a Dublin solicitor, sued the British Broadcasting Corporation for libel. Earlier that year, on June 16, BBC Radio had broadcast excerpts from James Joyce's *Ulysses* to mark the 50th anniversary of "Bloomsday," the day on which the events in the book are said to have taken place. One passage in particular, Dodd complained, described him being fished out of the Liffey River following a suicide attempt. He denounced Joyce's account as a "malicious falsehood." He had, he said, merely been rescuing his hat.

The BBC chose not to defend the accuracy of *Ulysses* and finally settled out of court. Dodd received £500 in lieu of damages.

The lawsuit would not have surprised James Joyce. During his lifetime *Ulysses* was more than once the subject of legal action. Soon after its publication in Paris in 1922, it was banned in the United States and Great Britain, and not until 1934 was an edition legally available in America. Today, almost 70 years after it first appeared and nearly 50 years after Joyce's death, a *Ulysses* text is on trial again. This time the verdict may be rendered not by a judge, but by a committee of distinguished scholars.

At issue is *Ulysses: The Corrected Text*. Published by Random House in 1986, it was edited by Hans Walter Gabler, professor of English at the University of Munich. For years experts had known that *Ulysses* was riddled with tiny textual errors. In 1977 Gabler began the task of eliminating the mistakes. It took him seven years to complete the work—as long as it had taken Joyce to write the book. When Gabler's version appeared in a scholarly format in 1984, it was front-page news. The *New York Times* announced "New Edition Fixes 5,000 Errors in 'Ulysses.'" Scholars and the few Joyce readers who worry about such things assumed that here, at last,

STEP UP TO A NEW STANDARD OF LIVING

"Elevette", it's an idea that's come of age. Custom-built residential elevators. We like to think of our Elevette and Elevette 2100 as a little bit of luxury at a practical price.

Once used solely for improving access (the Elevette is still great for the handicapped), residential lifts have slowly but surely become a desirable feature in many new, upscale homes. To find out more about stepping up to a higher standard of living, write for free information at the address below.

Also from Inclinator: The StairLIFT and The Inclinette. For those who can't climb steps. Built with the same durable construction and built-in safety features as the Elevette. And all of our units can be tax deductible if doctor recommended.

INCLINATOR COMPANY OF AMERICA

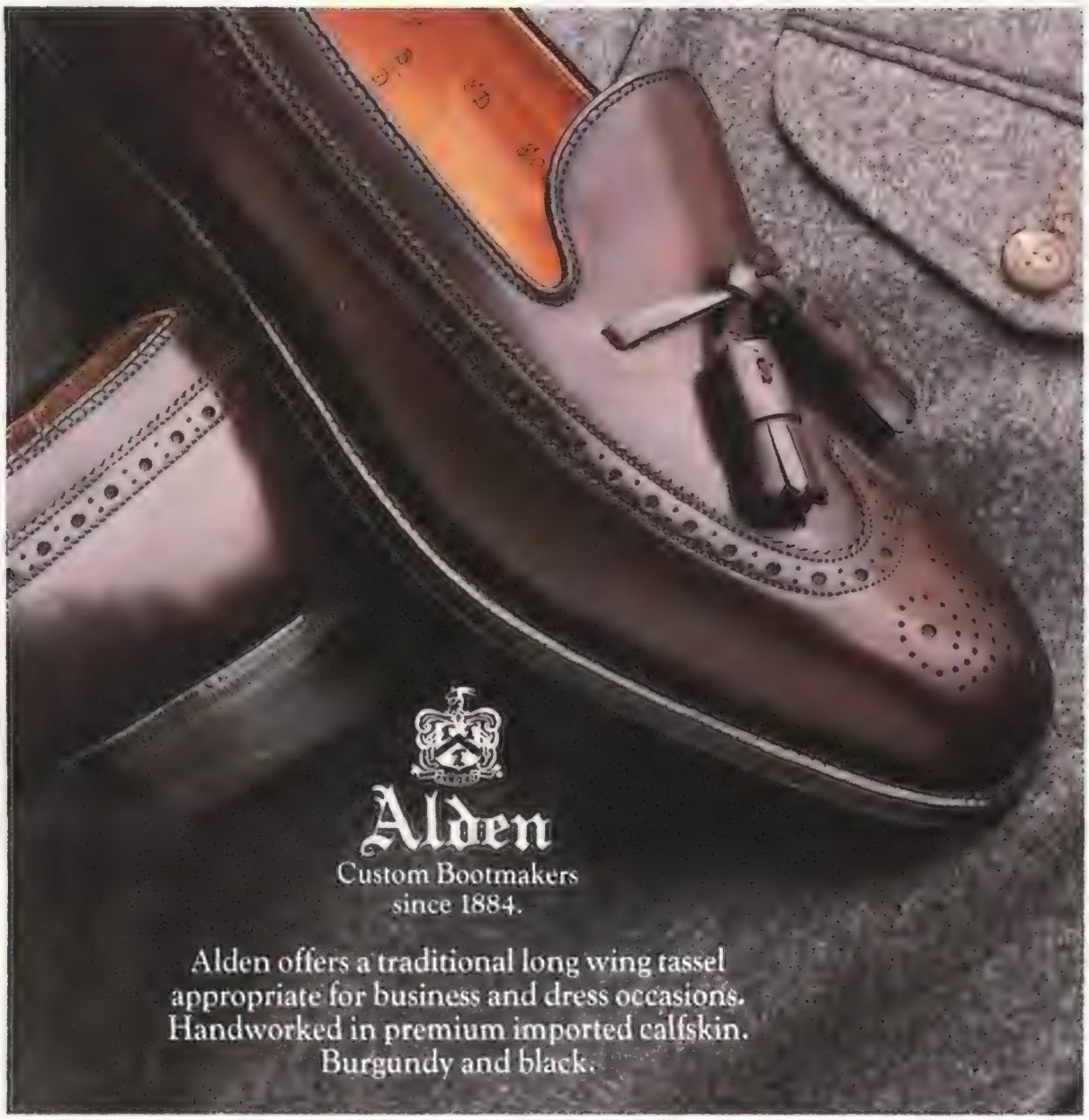
Dept. 4, P.O. Box 1557
Harrisburg, PA 17105-1557
Phone (717) 234-8065

was *Ulysses* as Joyce had written it.

Then along came John Kidd. A man who claims Irish blood and has flaming red hair and a beard to match, Kidd, since late 1988, has directed the James Joyce Research Center at Boston University. Three walls of the Center are filled with books by and about Joyce, including 250 separate editions of *Ulysses*. A computer sits on each desk, and shoe boxes overflow with note-size sheets of paper: just the latest mistakes Kidd claims to have spotted in the new edition of *Ulysses*.

For the past five years Kidd has been embroiled in an acrimonious debate with Gabler and various members of the Joyce establishment. The new *Ulysses*, he maintains, is no better than earlier error-ridden editions: "I propose that, starting immediately, the 1986 text be withdrawn."

At first most Joyce experts simply dismissed Kidd's attack. "It's based on the paranoia of a man named John Kidd," maintains Hugh Kenner, a distinguished critic at Johns Hopkins University. But Kidd persisted and in 1988 published "The Scandal of 'Ulysses'" in the *New York Review of Books*. His revelations disturbed publisher Jason Epstein at Random House, whose wife, Barbara, is a founding editor of the *Review*.



For complete store listing and illustrated brochure, write: Alden Shoe Company, Dept. 3S, Middleborough, MA 02346.

Editor of the controversial text is Munich professor Hans Gabler.

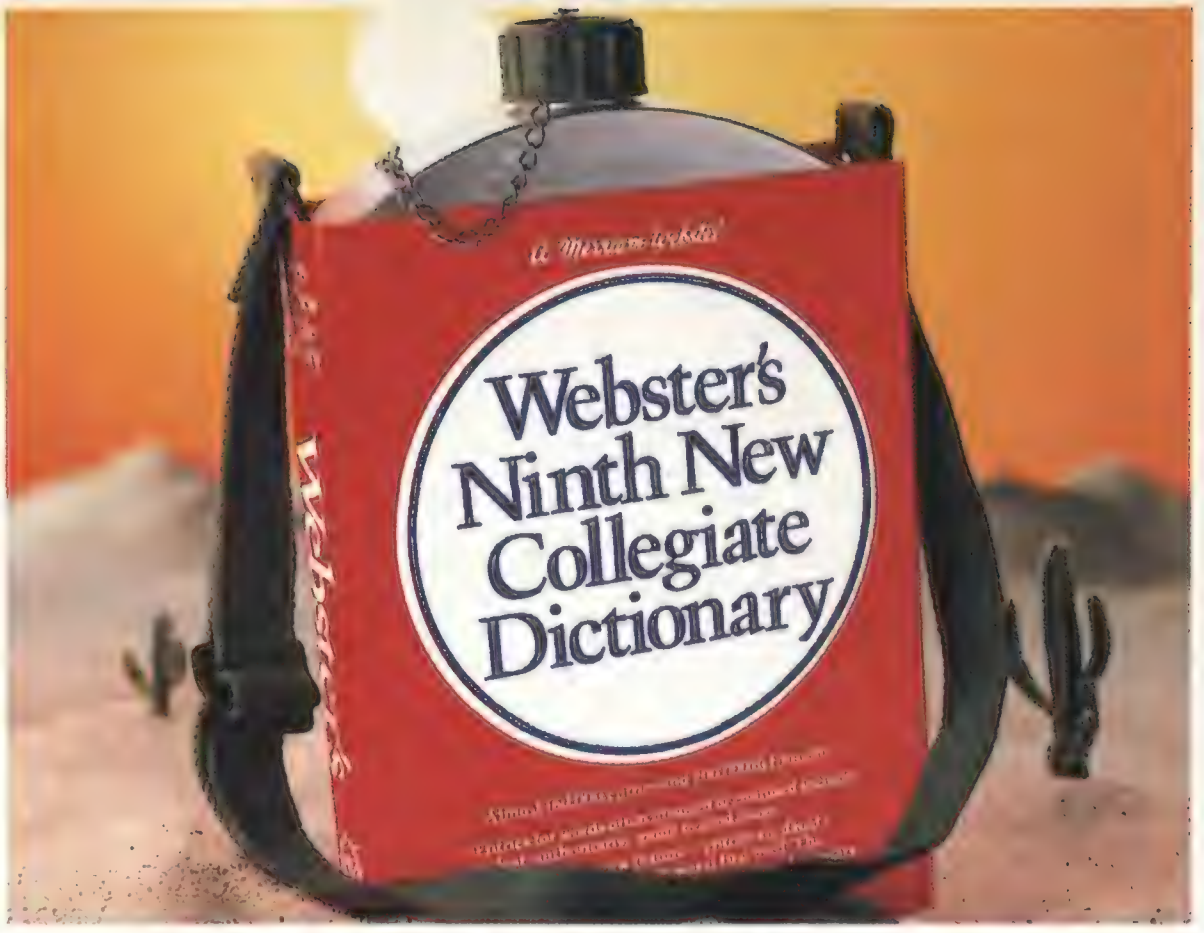
Was *The Corrected Text* essentially correct? Or, as Kidd rather extravagantly suggests, should the entire expensive project be abandoned and the work begun again from scratch?

In an apparently unprecedented development, a committee was established to investigate and report back to Random House. The group is led by G. Thomas Tanselle, vice president of the John Simon Guggenheim Memorial Foundation. It seemed that the fate of the Gabler *Ulysses*—not to mention the scholarly reputation of John Kidd and/or Hans Gabler—might be at stake. Whether that proves so or not, Kidd had clearly stirred up the kind of bizarre fuss that scholarship is prey to, as well as a debate calling public attention to the 20th century's most celebrated literary masterpiece.

From the moment it was published, *Ulysses* was controversial. It was a "dirty" book, and it was difficult. Joyce might be, as T. S. Eliot asserted, "the greatest master of English since Milton," but to most readers his work then, as now, remained virtually impenetrable without help. His wife, Nora, only got to page 27 and would later ask, "Why don't you write sensible books that people can understand?"

Though Joyce was a supreme mas-

Text challenger, John Kidd, heads Joyce Research Center in Boston.



America's favorite to the rescue.

No other dictionary so quickly quenches your thirst for knowledge—
how to spell it, how to say it, how to use it. And it even tells you how old the word is.

A Genuine Merriam-Webster®
More people take our word for it.

©Merriam-Webster 1989

TRAVCOA

SOUTH PACIFIC

Travcoa's South Pacific visits the alps and fjords of New Zealand, the Barrier Reef and Outback of Australia, the Solomon Islands, and cruise to the Trobriand Islands. Explore the ancient cultures of New Guinea, the Sepik River, West Irian and the Toraja Tribes of South Sulawesi. Choose from 17 itineraries in our 1990 brochure.

AFRICA & EGYPT

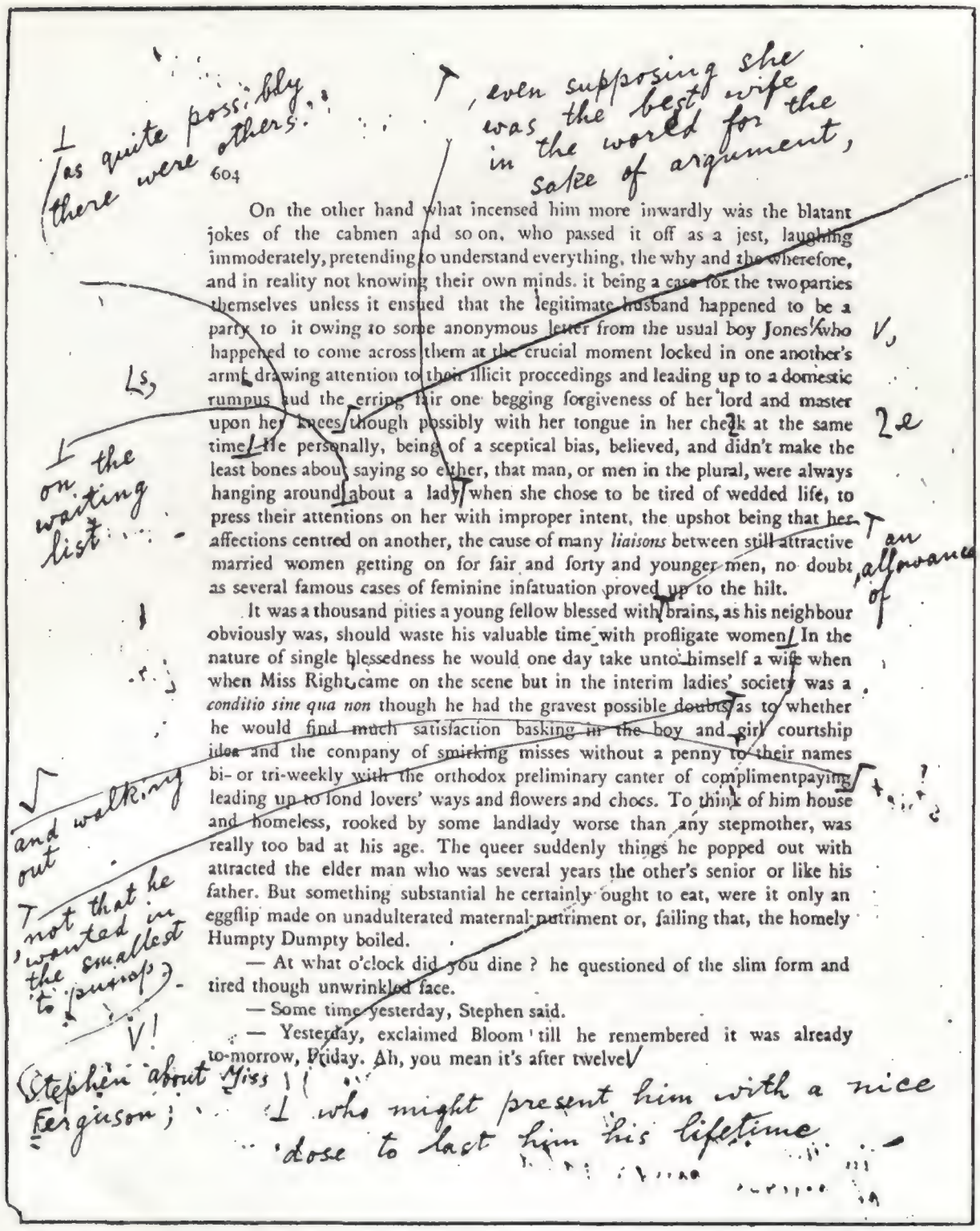
Travcoa's Africa visits the entire continent. You will enjoy game runs in Ngorongoro, gorilla trekking in Rwanda, ballooning over the Mara and South Africa's famous Blue Train. Choose from 21 exciting itineraries for 1990.

In Egypt, we will sail the Nile, visit the temples of Luxor and pyramids of Giza. Travcoa's Egypt brochure includes the Holy Land, Turkey and Greece.

TRAVCOA – P.O. Box 2630, Dept. SM03
Newport Beach, CA 92658-2630
Cal: 800-992-2004 US: 800-992-2003

Name _____
Address _____
City/State/Zip _____
Travel Agent _____

Send for brochures:
- ❑ Private Jet Tour
- ❑ Christmas Tours
- ❑ Africa
- ❑ Egypt/Holy Land
- ❑ Europe
- ❑ India
- ❑ Orient/China
- ❑ South America
- ❑ South Pacific
- ❑ Anniversary Tours


604

On the other hand what incensed him more inwardly was the blatant jokes of the cabmen and so on, who passed it off as a jest, laughing immoderately, pretending to understand everything, the why and the wherefore, and in reality not knowing their own minds. it being a case for the two parties themselves unless it ensued that the legitimate husband happened to be a party to it owing to some anonymous letter from the usual boy Jones who happened to come across them at the crucial moment locked in one another's arms drawing attention to their illicit proceedings and leading up to a domestic rumpus and the erring fair one begging forgiveness of her lord and master upon her knees though possibly with her tongue in her cheek at the same time. He personally, being of a sceptical bias, believed, and didn't make the least bones about saying so either, that man, or men in the plural, were always hanging around about a lady when she chose to be tired of wedded life, to press their attentions on her with improper intent, the upshot being that her affections centred on another, the cause of many *liaisons* between still attractive married women getting on for fair and forty and younger men, no doubt as several famous cases of feminine infatuation proved up to the hilt.

It was a thousand pities a young fellow blessed with brains, as his neighbour obviously was, should waste his valuable time with profligate women. In the nature of single blessedness he would one day take unto himself a wife when when Miss Right came on the scene but in the interim ladies' society was a *conditio sine qua non* though he had the gravest possible doubts as to whether he would find much satisfaction basking in the boy and girl courtship idea and the company of smirking misses without a penny to their names bi- or tri-weekly with the orthodox preliminary canter of complimentpaying leading up to fond lovers' ways and flowers and chocs. To think of him house and homeless, rooked by some landlady worse than any stepmother, was really too bad at his age. The queer suddenly things he popped out with attracted the elder man who was several years the other's senior or like his father. But something substantial he certainly ought to eat, were it only an eggflip made on unadulterated maternal nutriment or, failing that, the homely Humpty Dumpty boiled.

— At what o'clock did you dine ? he questioned of the slim form and tired though unwrinkled face.

— Some time yesterday, Stephen said.

— Yesterday, exclaimed Bloom ! till he remembered it was already to-morrow, Friday. Ah, you mean it's after twelve!

Ulysses page proof, with Joyce additions, gives a faint idea of the difficulties Gabler faced. Joyce used corrections as part of creative process, often scribbling extensively through proof after proof.

ter of conventional writing skills, he rarely followed a conventional path. Even his earliest fiction, *Dubliners*, a collection of short stories, unsettled readers by setting aside plot. In its place he presented random incidents—slices of life, and often low life, at that. Whatever his subject, Joyce, of course, wrote with an unmatched music and grace. In the final story in *Dubliners*, "The Dead" (lately made into a film), for example, the hero, Gabriel, learns of his wife's first love, a young man whose memory she still cherishes and who, it would appear, died of love. While his wife sleeps, Gabriel lies in the bed next to her, gazing into the night. In a prose palpable with melancholy and the feel of feather-light snow, Joyce writes: "It was falling . . . softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. . . . His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead."

In *A Portrait of the Artist as a Young Man*, Joyce continued to experiment. The book opens with the curious sentence: "Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. . . ." We are in the mind of an infant, listening to a story. Here, in baby form, is the precursor of the stream-of-consciousness technique Joyce was to develop further in *Ulysses*. Yet much of *Portrait* is straightforward and dramatically compelling. The famous Christmas dinner scene, for instance, which his protagonist Stephen Dedalus experiences as a boy, is hot with the passion of political Ireland, and the love and strain of family life.

By the time he began writing *Ulysses*, Joyce abandoned the single narrator's role. With fragmentary sentences and fractured logic, he not only describes an experience, and evokes it, but tries to convey experience itself. When Leopold Bloom listens to music in a bar, the score we follow is Bloom's internal, private one. "Sea, wind, leaves, thunder, waters, cows lowing, the cattlemarket, cocks, hens don't crow, snakes hissss. There's music everywhere. Ruttledge's door: ee creaking. No, that's noise. Minuet of *Don Giovanni* he's playing now. Court dresses of all descriptions in castle chambers dancing. Misery. Peasants outside. Green starving faces eating dockleaves."

Joyce did not begin writing *Ulysses* (which he pronounced "Oolissays") until 1914. Plagued by poverty and failing eyesight, living from hand to mouth in Trieste, Zurich and finally Paris, for the next seven years he wrote and revised. World War I came and went; Joyce declared himself uninterested and did his best to ignore it.

Even before he finished, he began the struggle to get his work published.

As well as a writer, and reader of Joyce, Robin Bates is a producer and director of documentary films.

Which Came First?

A more appropriate question would be, which will be gone first? For Godiva® chocolates tend to vanish in a burst of elation. You ask who's responsible for this delectable phenomenon? Our confectioners in Belgium. It's not enough that they make our chicks and eggs of the finest milk and dark chocolate. But they choose to fill them with the most irresistable praline. What a perfectly delightful dilemma.

GODIVA
Chocolatier
BRUXELLES • NEW YORK • PARIS

For information about Godiva® Chocolates, call 800-732-7333, in NY 212-951-2888.
Godiva Chocolatier, 701 Fifth Avenue, New York, New York 10022.

Through his friend Ezra Pound the early chapters were sent to the *Little Review*, a New York avant-garde literary magazine run by a pair of remarkable women, Margaret Anderson and Jane Heap, whose no-nonsense editorial policy was "Making No Compromise With The Public Taste." Anderson and Heap agreed to serialize what already existed and to publish later chapters as they came along. But as the subject matter of parts of *Ulysses* became apparent, the authorities began to object.

As everyone knows, part of the problem was sex. As Vladimir Nabokov later delicately described it to his students, throughout the book "the theme of sex is continually mixed and intertwined with the theme of the latrine." Nabokov recommended that squeamish students regard this "special preoccupation of Joyce with perfect detachment," but the U.S. Post Office was unable to do so. It confiscated and burned four issues of the *Little Review*, and in 1921 the magazine was prosecuted for obscenity.

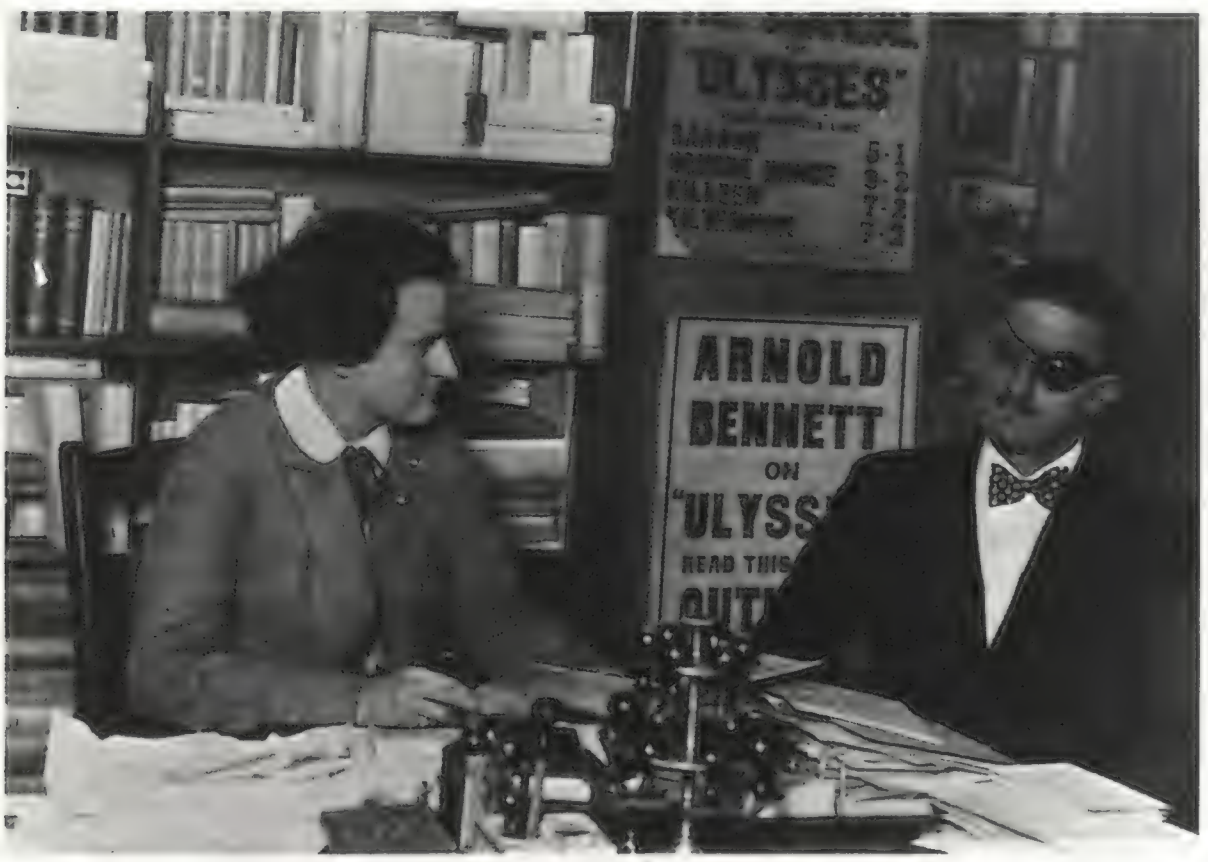
When the trial opened in New York before a tribunal of three judges, Joyce hoped for drama. What he got was farce. His defense was led by admirer John Quinn, a lawyer and rare-book collector. Quinn had been shocked by Joyce's language, and thought conviction a certainty. When it came time to examine the offending passages, one of the judges instructed that "obscene" sections not be read in front of Margaret Anderson. "But she is the publisher," protested Quinn. Replied the judge gallantly: "I am sure she didn't know the significance of what she was publishing." Two of the other judges found the passages incomprehensible. Quinn gladly agreed: anything that cannot be understood, cannot corrupt. Nevertheless, the *Little Review*'s editors were convicted of publishing obscenity and ordered to pay fines of $50 apiece.

After the trial Quinn advised Anderson to stay away from obscene literature in the future. "How am I to know when it's obscene?" she protested.

"I'm sure I don't know," Quinn replied, "but don't do it."

Joyce's English patron, Harriet Weaver, had already abandoned plans to publish *Ulysses* in England. Now Joyce's American publisher also withdrew. In despair Joyce relayed the news to his friend Sylvia Beach, owner of the Paris bookshop Shakespeare and Company. To his surprise, she offered to publish it. The first copy of the book, resplendent in a blue-and-white cover, was delivered to him on his 40th birthday, February 2, 1922.

More trouble lay ahead. A shipment to England was seized by customs officials in Folkestone. After the Director of Public Prosecutions described the book as "incredibly filthy" it was banned in Great Britain, and in the United States the ever-vigilant Post Office soon began confiscating any copies it came across. There the matter rested for a decade: generally unavailable in the English-speaking world, *Ulysses* continued to be published in France and then in Germany. Tourists —variously prurient, high-minded or curious—became the principal means for the book's distribution.



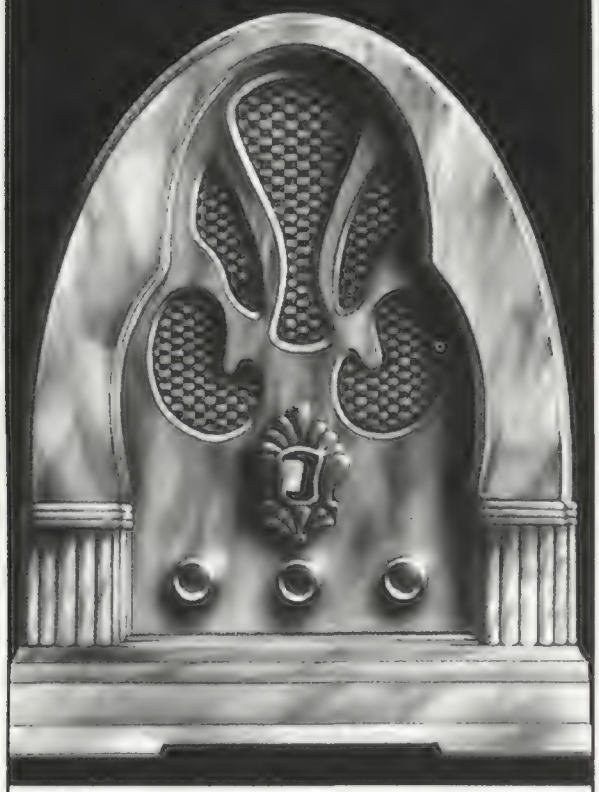
Sylvia Beach confers with Joyce at Shakespeare and Company in 1922, just after publishing *Ulysses* in Paris—despite its banning elsewhere.

By 1933 tastes had changed. Bennett Cerf, head of Random House, decided to challenge the 1921 decision. He persuaded the renowned lawyer Morris L. Ernst to take the case on a contingency basis: if Ernst won, he would receive a royalty on every copy of *Ulysses* sold during the rest of his life. More convinced of victory than John Quinn had been, Ernst prepared his case with care. Even so, the second trial of *Ulysses* had its comical aspects.

Ernst wished to enter into the court records the opinions of literary luminaries of the day, but under the law such outside criticisms were inadmissible. So Ernst pasted the reviews inside the book. Then, a copy of *Ulysses* —*that* copy—had to be seized. It was arranged that it be carried to Europe and brought back to America aboard the *Aquitania*. The ship docked on one of the hottest days in New York's history, and the sweating customs inspector waved the Random House agent through without opening his suitcase. The man from Random House protested and produced *Ulysses*. The

"White Label"
DEWAR'S
BLENDED SCOTCH WHISKY
100% SCOTCH
PRODUCT OF
BLENDED AND
John Dew
750 ml
DISTILLED, BLENDED AND
SOLE DISTRIBUTORS IN U.S.A.
DISTILLED AND BOTTLED
UNDER BRITISH GOVERNMENT
Latest reports indicate
that high fashion has made
little progress in Scotland. Happily, it still
reaches only as far as the knee.
The good things in life stay that way.
Dewar's never varies.
DEWAR'S SCOTLAND

EXPERIENCE
RADIO AS IT
SHOULD BE.



Performance Today

Brought to you on
National Public Radio by the
Chrysler Corporation Fund.

Distinguished artists. Great performances. Every Monday through Friday, "Performance Today" brings you the best in listening pleasure. "Performance Today" showcases the most exciting new directions in Theatre, Dance, Literature and Film, replete with enlightening critiques by top reviewers. From classical compositions to the latest in literature, enjoy the best of America's performing arts on "Performance Today".

CHRYSLER
FUND

Joyce at 22, in 1904, had already completed a draft of *Portrait.*

inspector was unimpressed: "Oh, for God's sake, everybody brings that in," he snapped. "We don't pay any attention to it." After much argument, though, and the summoning of the inspector's superior, the book was at last confiscated.

This time the by-now-celebrated case was heard before a single judge, John M. Woolsey, a man of liberal opinions. Woolsey spent the summer reading *Ulysses,* and on December 6 he announced his decision. Joyce's characters *did* seem to have sex on their minds much of the time, the judge admitted, although "it must always be remembered that his locale was Celtic and his season Spring"; it was thus Woolsey's considered opinion "that whilst in many places the effect of *Ulysses* on the reader undoubtedly is somewhat emetic, nowhere does it tend to be an aphrodisiac."

While Woolsey's judgment seemed to settle the matter of obscenity, the larger question of the book's worth remained an issue. Ezra Pound and T. S. Eliot recognized the novel's greatness from the start. But Virginia Woolf sniffily dismissed it as "underbred." Yeats called it a "mad book" and confessed he had never finished it. George Bernard Shaw thought it a masterpiece, but he didn't want to finish it either. H. G. Wells, down-to-earth as always, complained about how hard Joyce's books were to read. Wells was right. As generations of college lit students would learn, *Ulysses* is hard to tackle without one of several guides that have been written to explain Joyce's hidden plans and games.

The book deals with the events of a single day in the Dublin of Joyce's youth. It follows the fortunes of three principal characters throughout June 16, 1904. One is Stephen Dedalus, Joyce's younger self, last seen heading for Paris at the conclusion of *A Portrait of the Artist as a Young Man,* but now back in Dublin and filled with remorse after the death of his mother. The others are Leopold Bloom, an Irish Jew, and his wife, Molly.

With these simple elements Joyce constructs an epic, explicitly intended to stand beside the *Odyssey* of Homer. Each of *Ulysses'* 18 chapters mirrors an episode in the Homeric original. As in the *Odyssey,* the reader first meets Ulysses' son Telemachus (Ste-

By 1918, Nora Barnacle Joyce had two children: Giorgio, 13, and Lucia, 11.

THE CIVIL WAR

Never has the most important event in the life of our nation come closer to home!

The war that would shatter a union and shape a nation is now an epic new film available on videocassette.

Directed by award-winning documentary filmmaker Ken Burns...

Using surviving photographs, animated maps, battle-site cinematography, newsreel footage of Civil War veterans and the voices of Sam Waterston, Julie Harris, Jason Robards, Morgan Freeman, and others...

THE CIVIL WAR takes you to Manassas, Shiloh, Antietam, Chancellorsville, Vicksburg, Gettysburg, Appomattox—everywhere America made war on itself...

and inside the homes and hearts and minds of people and families who lived through the war *on both sides.*

Begin at the beginning with a 10-day FREE preview of *1861—THE CAUSE* and save $10.00!

Your first 99-minute episode gives you a searing inside look at slavery and the cotton kingdom of the South.

You'll listen to the voices of the Civil War: Abolitionist Frederick Douglass. Diarist Mary Chesnut. Robert E. Lee and Ulysses S. Grant. Jackson, Sherman and Abraham Lincoln—whose election sets off an extraordinary chain of events...

the inauguration of *two* American presidents. The shelling of Fort Sumter. The unthinkable Union rout at Bull Run.

The most ambitious documentary ever made!

With *1861—THE CAUSE* and eight other episodes, this is a unique opportunity for you and your family to fully experience the deadliest of all American wars...

the classic struggle of great men and the lives of ordinary soldiers as they marched, fought, sang, ate, drank and died.

To be one of the first to see Ken Burns's film of THE CIVIL WAR, order now!

Now on videocassette: A spectacle you will never forget!

- A total perspective, five years in the making
- From the causes to the consequences
- Painstakingly researched from more than 20,000 Civil War photographs
- Nine explosive episodes, eleven riveting hours
- *Not for sale in stores*

"No viewer of this film will forget it."
—Stephen Sears

"...a national event in its own right."
—Charles McDowell
Richmond Times Dispatch

PREVIEW THE CIVIL WAR FREE
Order today and SAVE $10.00!

YES! Send me *1861—THE CAUSE* as my introduction to THE CIVIL WAR for a 10-day free preview. I can keep it for just $14.99* and future episodes will come one about every other month—with the same free-preview privilege. I can keep as many as I want—there's no minimum number to buy—for $24.99*. And I may cancel my subscription at any time. VHS only.

NAME (PLEASE PRINT)

ADDRESS

CITY STATE ZIP

Mail your coupon to: THE CIVIL WAR
TIME-LIFE VIDEO, P.O. Box C32350
Richmond, VA 23261.

*Plus shipping and handling.
Order subject to approval.

GVAEE2

© 1989 Kenneth Lauren Burns
© 1990 TIME-LIFE BOOKS, INC.

THE CIVIL WAR: A Film by Ken Burns. Produced by Florentine Films and WETA-TV. Distributed on videocassette exclusively by TIME-LIFE VIDEO.

Helpful meeting, set up by Ezra Pound (left), brought Joyce and patron John Quinn (standing) together. Ford Madox Ford is seated at center.

phen Dedalus), then Ulysses himself (Bloom) and finally Ulysses' wife, Penelope (Molly Bloom). Joyce even gave his chapters Homeric working titles, such as "Circe," "Scylla and Charybdis" and "Sirens," but initially did not publish them.

Many chapters possess their own symbols and colors, and are keyed to organs of the human body; the chapters often have as a subtext such topics as theology, chemistry, rhetoric and magic. Episode 7, for example, was called "Aeolus"—the god of the winds. The setting is a newspaper office where ad salesman Bloom tries to persuade the editor to mention his client: ". . . he wants just a little puff."

Eventually, concerned perhaps that some of his parallels had proved too opaque, Joyce leaked his formal scheme to critics, who were, however, honorbound not to make it public. When he finally allowed a later version of the scheme to be published in a 1930 critique of the book, the full complexity of his structure became evident. Scholars had a field day, and the Joyce industry was off and running.

The outline of the book only hints at the complications that lie within, but Joyce gave his readers fair warning by naming his hero after Daedalus, the builder of the Minoan maze in Greek mythology. *Ulysses* is likewise a labyrinth. The book's cross-cultural references constitute a compendium of Western thought, ranging from Aristotle and Saint Thomas Aquinas, to Dante, Shakespeare and Mozart.

To provide a connective veneer of reality for his fanciful imaginings, Joyce painstakingly filled *Ulysses* with actual places and events, and with the names of real people (such as the testy Reuben J. Dodd jr.). From Trieste and Paris he bombarded his Aunt Josephine and others with missives requesting precise information about Dublin. Was it possible for an "ordinary person" to climb over the railings of No. 7 Eccles Street (where Leopold Bloom lived), lower himself down and drop to the ground unhurt? "I saw it done myself," adds Joyce, "but by a man of rather athletic build." If Dublin burned down, he insisted, it could be accurately rebuilt from his books.

Academia being what it is, an entire world of arcane scholarship naturally grew up around *Ulysses,* with legions of professors and graduate students following the literary paper chase that Joyce left behind him. Joyceans, in fact, are the prime bloodhounds of modern literature. Six journals are devoted exclusively to publishing Joyceana; in an average year, more than 200 scholarly articles will appear. A further journal is needed just to handle reviews of new books about Joyce—between 20 and 30 a year.

There is something for everyone. Joyce's debts to Plato and Pythagoras, to Kierkegaard and Kant have all been traced. He has been treated from Marxist, feminist, psychoanalytic and structuralist perspectives. His Oriental allusions, use of Esperanto, and "Alimentary Symbolism" have been explored, and his personal copy of a book by Rabelais has been discovered and checked out for resonances. Leopold Bloom has been compared to Charlie Chaplin's "Little Tramp."

Above all, Joyceans carry on about words, scrutinizing each for the glint of reflected light. The fact that there is dispute even over the implications of "Stately, plump Buck Mulligan," the first four words in *Ulysses,* does not concern them at all. Says Prof. Bernard Benstock, former president of the James Joyce Foundation: "If we ever had consensus, it would put most of us out of business!"

But all that playing with words, with *every* word and even with how words and proper names are spelled, goes some way toward explaining why so many Joyce scholars take the Gabler *Ulysses* so seriously. When he began his edition in 1977 Gabler was undertaking a tricky and tortuous, but useful task, one that involved not literary criticism but what is known as textual editing. Lacking suitable training in textual editing themselves, most Joycean critics, who deal mainly in literary interpretation and explication,

BRITTANY HAIFA LAHAINA WATERFORD BALI NICE SYDNEY TANGIER JUNEAU LENINGRAD FORT-DE-FRANCE SANTAREM CAPRI

HONOLULU BERGEN VIGO GDANSK ST. CRUZ MOOREA PALMA DE MALLORCA PLAYA DEL CARMEN

LIVORNO PERTH MYKONOS KUALA LUMPUR NEW YORK OSLO PIRAEUS LONDON PAPEETE BORDEAUX BANGKOK QUEBEC BORA BORA BOMBAY SINGAPORE ROME SYRACUSE WHITTIER

The Royal Viking Sun: Berlitz rates it the world's best ship.

There Are Still A Few Remnants Of Magic Left In The World.

Off Australia's Great Barrier Reef, a man in white gloves serves tea.

In the harbor at Leningrad, Dom Perignon 1982 materializes.

Within view of the African coast, fresh strawberries appear.

Miracles? Magic? Yes, and yes.

At four points on the globe, the ships of Royal Viking Line stand as gleaming outposts. Each ship is rated five-stars-plus. Each bears 33 chefs, Scandinavian stewardesses, a butler, concierge, and other reminders that the world's stockpile of wonderment is still quite impressive. Please contact your courteous travel agent, or phone (800) 426-0821 for our Cruise Atlas which details places where miracles, quite literally, never cease. We look forward to seeing you on board.

ROYAL VIKING LINE

AUCKLAND SYDNEY DUBLIN VENICE VILLEFRANCHE HALIFAX SAN FRANCISCO ACAPULCO BARCELONA AMSTERDAM ISTANBUL

COPENHAGEN DUBROVNIK TOKYO GEIRANGER HELSINKI MANA

Bahamian Registry

© Royal Viking Line 1990

were grateful that Gabler was prepared to take on the job. The James Joyce Estate provided an Academic Advisory Committee led by Richard Ellmann, who was then Goldsmiths' Professor at Oxford University (Ellmann died in 1987). The West German government provided Gabler with a $300,000 grant.

Alas, nothing to do with Joyce is straightforward. To begin with, there is no single manuscript of the book. The most complete document in Joyce's hand is now in the Rosenbach Museum and Library in Philadelphia. Much of it is a "fair copy," transcribed in longhand by Joyce from his working drafts for sale to John Quinn. But often Joyce did not transfer his final revisions, and these sections of the manuscript are—as textual editors would put it—outside the main line of descent. Besides, Joyce relied on a ragtag of typists—friends, mostly—anyone who could peck at a typewriter, to help prepare his book for publication. Sometimes typists "corrected" Joyce's mannered punctuation and spelling; one obliging woman added hundreds of commas to a single episode. Joyce had to write out another section again when a typist's irate husband, outraged by its content, threw the manuscript on the fire.

Joyce's French printer, Maurice Darantiere of Dijon, discovered to his horror that Joyce regarded editing and rewriting his proofs as a central part of the creative process. The book grew by one-third in proof as some chapters went through nine sets of ink-stained galleys. Finally—the nightmare gets worse—Joyce rarely consulted an earlier version of the text when correcting a later one.

To no one's surprise, the first edition of *Ulysses*, if read against the various drafts, contained thousands of discrepancies. Joyce tried to make corrections in later editions, but as fast as old errors were rooted out, new ones slipped in. Random House added to the confusion by inadvertently basing its 1934 version on the text pirated from the ninth Shakespeare and Company printing and illegally published in New York by Samuel Roth in 1929. For example, as the late scholar Jack Dalton notes, "to" was left out after "over" so that from the top of the Martello tower Buck Mulligan "went over the parapet, laughing. . . ."

It was 6 years before Random House took pity on Buck Mulligan, and another 20 until, in 1961, it published its well-known and "scrupulously corrected" Modern Library edition. Dalton subsequently announced that this one contained almost 4,000 errors, 2,000 or so of which went back to the first edition, and about 1,700 of which had accumulated since then.

Having all this to contend with, Gabler adopted a radical approach. Instead of correcting from the 1922

Independent research shows:

NordicTrack preferred six to one over bikes and rowers

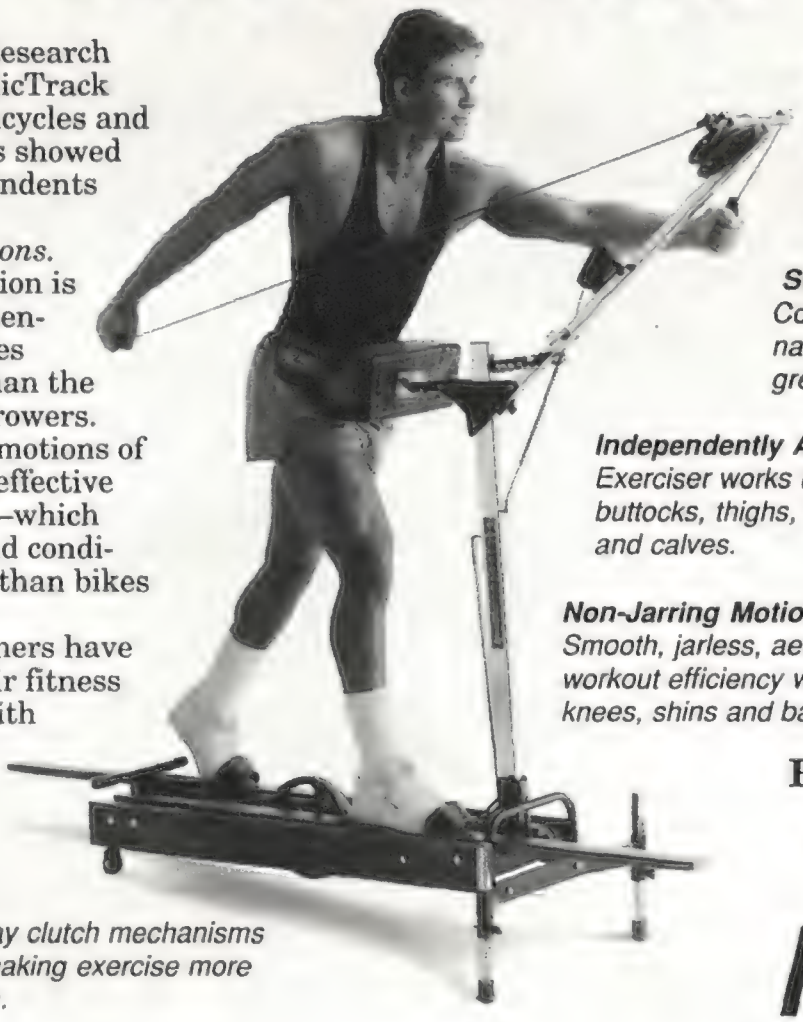
In 1988 Burke Marketing Research conducted a survey among NordicTrack owners who also own exercise bicycles and rowing machines. Their findings showed that by a margin of 6 to 1, respondents prefer their NordicTracks.

They have several good reasons.

NordicTrack's upright position is more absorbing and fun, both mentally and physically, and provides greater freedom of movement than the sit-down positions of bikes and rowers.

NordicTrack simulates the motions of cross-country skiing—the most effective form of aerobic exercise known—which means it burns more calories and conditions more muscles in less time than bikes and rowers.

All of which means that owners have found that they can achieve their fitness goals more quickly and easily with NordicTrack than with bikes and rowers, and without risk of injury.



Independently Adjustable Upper Body Exerciser
Upper body exerciser works extensor muscles of the back, trunk rotators, biceps, triceps, shoulders, chest and upper back.

Stand-up Position
Comfortable upright position is more natural, more stimulating and allows greater freedom of movement.

Independently Adjustable Lower Body Exerciser
Exerciser works hip flexors, gluteus muscles of the buttocks, thighs, hamstrings, knee extensors, ankles and calves.

Non-Jarring Motion
Smooth, jarless, aerobic motion ensures maximum workout efficiency while eliminating the risk of injury to the knees, shins and back.

Patented Flywheel
Patented flywheel and one-way clutch mechanisms provide continuity of motion making exercise more pleasant and easier to sustain.

Free Brochure & Video
1-800-328-5888
In Canada 1-800-433-9582

NordicTrack
A CML Company

edition of *Ulysses*, as most textual editors would, he decided to start at the beginning and "rebuild *Ulysses* as Joyce wrote it," reconstructing an ideal text Joyce would have approved if human frailty and the vagaries of the publishing process had not intervened. He turned to Joyce's working drafts, manuscripts, typescripts and proofs, and assembled what he called a "continuous manuscript text," everything Joyce wrote or, since many key documents were lost, could be surmised to have written, for *Ulysses*.

Gabler also made heavy use of computers to collate—that is, compare—Joyce's manuscripts and various editions of *Ulysses*. In the past this was done by one member of a team reading a work aloud, while other team members, books open on their laps, followed along. Gabler proposed a more sophisticated procedure. Different versions of *Ulysses* were entered into a computer, and then a suitable program compared them, noting and recording all the variants.

When Gabler's work was published, in three volumes, in 1984, it met with near-universal acclaim. An average of seven "corruptions" per page had been identified and corrected. Sometimes individual words and phrases had been changed or added. Through several editions one sentence had somewhat enigmatically read: "Smells on all sides, bunched together. Each person too." Gabler discovered Joyce had written: "Smells on all sides bunched together. Each street different smell. Each person too." But more often than not in Gabler's text, an exclamation point had been added or a wayward comma deleted. Most of the alterations that have caused all the current fuss would slip by an ordinary reader of *Ulysses* undetected. Few had anything whatever to do with the book's richness or literary authenticity.

Still, scholars seemed ecstatic. Richard Ellmann was widely quoted calling the new *Ulysses* "an absolutely stunning scholarly achievement." Though Ellmann was a member of the Advisory Committee, he was also the world's best-known Joycean critic and scholar, whose elegant biography of Joyce has been regarded as a classic since it came out in 1959. Not surprisingly, there was little serious criticism until John Kidd surfaced.

Kidd began his assault in April 1985 at a meeting of the Society for Textual Scholarship in New York, with Gabler present to offer a ten-page rebuttal. It was an antagonism made in heaven: Kidd, agile, brash, a natural-born gadfly; Gabler, safe and secure, Germanic, standing on his dignity, the professor versus the privateer. To Kidd's frustration, his adversary refused to be drawn into a debate. Said Gabler dismissively, "*Nothing* has emerged from Dr. Kidd's paper to change the critical text of *Ulysses*."

Amazing results:

After five years, 7 out of 10 NordicTrack owners still use their machines more than 3 times per week

The most effective aerobic exercise machine on the market.

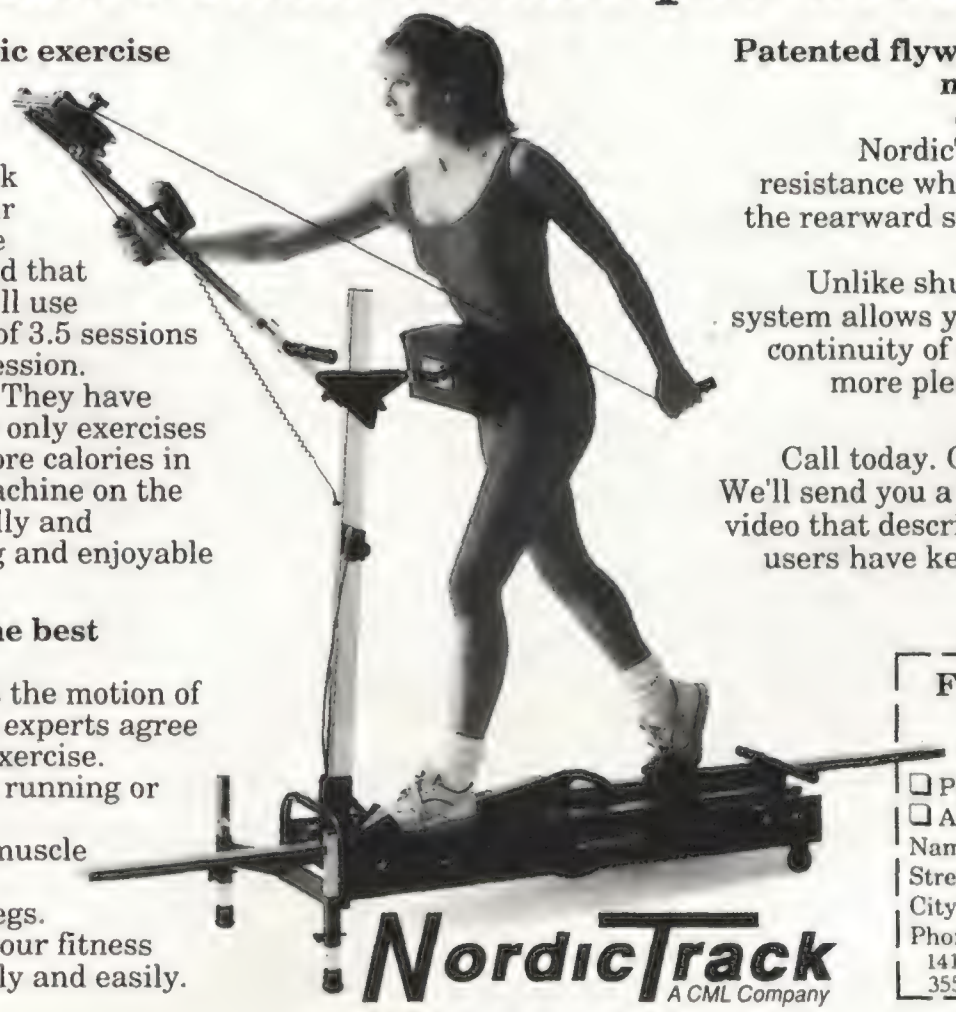
In 1988, Maritz Marketing Research conducted a survey among NordicTrack owners who had owned their machines for more than five years. Their findings showed that fully 69% of respondents still use their machines an average of 3.5 sessions per week, 25 minutes per session.

Their reason is simple. They have found that NordicTrack not only exercises more muscles and burns more calories in less time than any other machine on the market, but that it's mentally and physically more stimulating and enjoyable as well.

Cross-country skiing—the best aerobic exercise.

NordicTrack duplicates the motion of cross-country skiing, which experts agree is the best form of aerobic exercise. Better than biking, rowing, running or swimming.

It works all the major muscle groups in your body: arms, shoulders, back, stomach, legs. Which means you achieve your fitness and weight-loss goals quickly and easily.



Patented flywheel and one-way clutch mechanisms provide true cross-country ski action.

NordicTrack features proportional resistance which places primary effort on the rearward stride just like cross-country skiing.

Unlike shuffle-type ski exercisers, the system allows you to develop a rhythm and continuity of motion that makes exercise more pleasant and easier to sustain.

Discover for yourself.

Call today. Or fill out the coupon below. We'll send you a free full-color brochure and video that describe in detail why 7 out of 10 users have kept their fitness and weight-loss goals on track.

Free Brochure & Video

1-800-328-5888

In Canada 1-800-433-9582

❑ Please send me a free brochure

❑ Also a video tape ❑ VHS ❑ BETA

Name _____

Street _____

City _____ State ___ Zip _____

Phone ( ) _____

141 Jonathan Blvd.• Chaska, MN 55318

355CO

Mothers Work® Maternity

Dresses For Success

Executive suits, elegant dresses, contemporary sportswear, and evening dresses too! For a great image during and after pregnancy. **Catalog** with swatches and fit guide $3, refundable with order. **Visit our stores in: Atlanta, Arlington Hts., IL, Baltimore, Boston, Charlotte, NC, Chicago, Cleveland, Dallas, Denver, Fair Oaks Mall, VA, Ft. Lauderdale, Harrisburg, PA, Hartford, CT, Houston, King of Prussia, PA, Los Angeles, Memphis, TN, Minneapolis, New Orleans, New York, Palo Alto, CA, Philadelphia, Pittsburgh, Princeton, N.J., Rochester, MN, St. Louis, San Francisco, Orange County, CA, Stamford, CT, Washington, D.C.** Phone 215-625-0151.

1309 Noble Street, 5th Floor, Dept. SA0C, Phila., PA. 19123.

Distinctive Journeys

Alaska, Bhutan, Hunza, Japan, Karakoram, Kashmir, Ladakh, Mongolia, Nepal, Patagonia, Thailand, Tibet, Turkey, USSR

InnerAsia Expeditions, Inc.
(800) 777-8183 (415) 922-0448 (CA)

BICYCLE ADVENTURE CLUB

Unique **Non-Profit** Touring Club For Cyclists Who Enjoy Special Camaraderie & Local Contacts. Our members plan and lead our tours.

- Good meals & inns
- Sagwagon
- Easy to very challenging
- In 1990, Twelve U.S.A. and Eleven Overseas Trips

WRITE OR PHONE:
P.O. Box 87483 San Diego, CA 92138-7483
619-273-2602

HANDCRAFTED PEWTER SCULPTED BY NATIONALLY RENOWNED COLORADO ARTIST, MICHAEL ANTHONY RICKER. CHOOSE FROM WESTERN SCENES, WILDLIFE, SPORTS, MYTHOLOGY, CATS, DOGS & MORE.

Send $2.50 for catalog *(refundable with first order)*
ORDER TOLL-FREE 1-800-28GRECO

Greco COLLECTIBLES
P.O. Box 14265, Dept. S
2760-R S. Havana St.
Aurora, CO 80014

REPLACEMENTS, LTD.

A Million Pieces!
Active and Discontinued
China, Crystal and Flatware

To Buy or Sell:
Call (919 668-2064, or write:
302 Gallimore Dairy Rd., Dept SM30A
Greensboro, NC 27409-9723 (SASE Please)

"I'm drinking stars!"
-Dom Perignon on discovering champagne

DRUID BELLS Celtic Soundscape

Ancient healing bells are the aural equivalent of the sparkling taste of champagne. Relaxation, meditation, massage. childbirth, ambient sound.
Not a music tape. 90 min. stereo cassette & brochure.
Send check or m/o for **$10** (ME res. add 5% tax) to:
Celtic Music & Lore, Box 81, York, Maine 03909

INQUIRIES?
SMITHSONIAN
MEMBERSHIP-SUBSCRIPTION
DATA CENTER
P.O. BOX 55593
BOULDER, CO 80322-5593
TELEPHONE (303) 449-9609
Please include addresss label from recent issue.

PROFESSIONAL QUALITY WEATHER STATION NOW AFFORDABLE ENOUGH FOR HOME USE!

The new WeatherPro weather station uses state-of-the-art technology to give you full monitoring capability at an incredibly low price. The WeatherPro includes a weather computer, remote precision wind direction vane, wind speed sensor, external temperature probe, mounting hardware and 40' of cable-**all for only $179!**

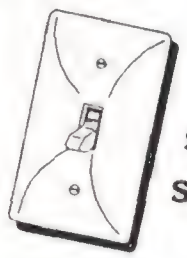
- •WIND SPEED
- •TEMPERATURE
- •WIND DIRECTION
- •TEMPERATURE HI/LO
- •RAINFALL (OPTIONAL)*
- •WIND GUST
- •WIND CHILL
- •TIME
- •AUTO SCAN
- •1 YEAR WARRANTY
- •14-DAY MONEY-BACK GUARANTEE

DIGITAR WEATHERPRO
WEATHER STATION: ONLY $179!
ORDER TODAY:1-800-678-3669, SM
M-F 7AM-5:30 PM Pacific Time

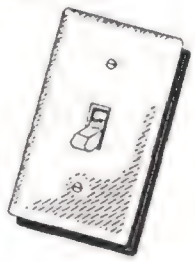
*Automatic-emptying electronic rain gauge-$49.95
Add $5.00 for shipping. CA residents add sales tax.
Fax 1-415-732-9188 • M/C and VISA

DIGITAR®
3465 DIABLO AVE, HAYWARD, CA 94545

Switch to the Best!



A 39¢ plastic switchplate says it all . . .



A $4.25 solid brass switchplate says it all . . .

# 27000		Polished Brass	$4.25	25+ $3.50@
# 27100		Satin Brass	$4.25	25+ $3.50@
# 27010		Polished Brass	$4.25	25+ $3.50@
# 27110		Satin Brass	$4.25	25+ $3.50@
# 27001		Polished Brass	$5.50	10+ $5.25@
# 27101		Satin Brass	$5.50	10+ $5.25@
# 27041		Polished Brass	$5.50	10+ $5.25@
# 27141		Satin Brass	$5.50	10+ $5.25@

Plus Shipping MA. MD. NJ. PA. NY—Add Sales Tax

Credit Card Holders—call TOLL FREE
1-800-346-6370 PHONE 413-659-3796 FAX

48 PAGE COLOR CATALOG FREE.
if you place a phone order.
Catalog $3.00 separately.
Over 1,300 items—Fine decorative lighting and plumbing fixtures and other decorative hardware.

The Renovator's Supply
Box 6460, Old Mill, Millers Falls, MA 01349

At first, Bernard Benstock recalls, "most people dismissed Kidd as eccentric if not downright mad." But almost immediately his onslaught had an effect on *Ulysses*; between the 1984 scholarly version and the 1986 Random House edition, Gabler quietly adopted many of the corrections that Kidd had pointed out.

But in the years since, Kidd has expanded his case, challenging Gabler's methods and objecting to such practices as his use of facsimile copies rather than originals, when transcribing manuscripts into his computer. Gabler now admits that he didn't actually do a complete collation of each letter and word in the facsimiles he used against the originals, a process usually considered essential by many textual editors.

Also, in preparing a critical edition, Kidd notes, most editors will collate every single printing of a book published during an author's life. He claims Gabler did not do so. If true, does this really matter? Not to ordinary Joyce readers. But to textual scholars, Kidd insists, it could matter a good deal since any edition done in a writer's lifetime may contain au-

Devoted Harriet Weaver serialized Joyce's first novel in *The Egoist.*

thentic changes that he meant to have in the text.

Example. Starting with his earliest works, Joyce eschewed quotation marks, preferring to indicate speech in the Continental fashion, with a dash:

—Someone killed her, Stephen said gloomily.

Kidd (and many other Joyceans, let it be added) objects to the way Gabler presents dialogue, retaining the dash, *but* placing the quote flush left.

Why the change? Gabler theorizes that Joyce wished to blur the distinction between narration and dialogue; by placing his dashes left (without indentation), he is thereby making dialogue an inseparable part of the narrative text.

Retorts Kidd: "Joyce would quibble with his printers over the size of a period, but there is not a single scrap of evidence, anywhere, that he ever complained about indented dashes to mark dialogue."

Toward the end of his life, Joyce worked closely with his friend Eugene Jolas, the critic and translator who published *Finnegans Wake.*

A PICTURE WINDOW IS WORTH A THOUSAND WORDS.

A beautiful bow window may be just what you need to wrap up your home. Or maybe it's a bay. No matter how you want your picture window to hang, Marvin Windows will build it to fit. Because at Marvin we build every window to order. Picture Marvin Windows in your home with the help of our free full-color Idea Book. To order, call toll-free **1-800-346-5128** (In Minnesota, 1-800-552-1167) or return the coupon below.

Send to: Marvin Windows, Warroad, MN 56763

Name

S-6012-3

Address

City State Zip

Phone

MARVIN WINDOWS ARE MADE TO ORDER.

On even the first page of *Ulysses*, Kidd points out, Gabler changes four words, preferring what Joyce wrote in his manuscript, rather than what he actually saw into print. (The most hotly contested change is substituting "slow" for "low" in the phrase "a long, low whistle of call.") They are errors made by Joyce's typist, says Gabler. There is no evidence for this, says Kidd: "They were Joyce's revisions. He passed on five sets of proofs without complaining. Do you really think he would keep missing them—on the very first page of his book?"

While Gabler and Kidd were reaching an impasse, Charles Rossman of the University of Texas at Austin came across some correspondence between Richard Ellmann and members of this edition's Academic Advisory Committee. They reveal that all of the committee members, including Philip Gaskell and Clive Hart, as well as Ellmann, had serious doubts about Gabler's methods or qualifications. Gaskell and Hart resigned. Then, mysteriously, a few months later, they resumed work on the project.

Gaskell says that they did not want to prejudice the book's reception by publicizing their doubts before it was published. Later, in a remarkable further somersault, the two scholars prepared a book-length "repair kit" disagreeing with Gabler's wording in almost 500 instances.

Perhaps the most devastating criticism came from Ellmann himself. "I hope you can make some headway with Hans," he wrote Clive Hart in 1983. "Unfortunately he doesn't have a sufficiently native command of English, in spite of his high intelligence, and so he makes wrong choices based ultimately, I think, upon a deficient sense of the nuances."

Where does all this leave *Ulysses*? Jason Epstein, for reasons that are apparently unrelated to the Gabler text, has disassociated himself from Tanselle's committee. Random House has decided to keep publishing the Gabler edition (which sells about a thousand copies a year) *and* the old Modern Library edition, to be reissued in paperback this spring. Says Epstein: "History will have to decide."

More textual infighting is sure to come, some of it fascinating, none of it significant to the reading of Joyce for pleasure and instruction. Scholars, after all, do have a duty to struggle toward accurate text, down to the minutest of details.

"To the kind of reader who is going to read *Ulysses* only once, we can say it doesn't much matter," admits Benstock. "But *Ulysses* was written to be read over and over." And it seems likely that all the fuss created by the fracas at least may encourage Joyce readers to pick up whatever edition of *Ulysses* they have and dive into its intricacies again.

Joyce, of course, would have loved that. He understood and avidly sought publicity for his writing. Soon after completing *Ulysses* he boasted, "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality."

Not long before his death, James Joyce cheerfully sat with grandson Stephen James Joyce for this portrait of the artist as an old man.

For you . . .

Vikingarna är här!

an exceptional Mint Stamp Booklet from Sweden

Stamp sheet shown smaller than actual size of 5 3/4 by 2 3/8 inches.

History's bravest explorers and warriors are honored in stamps as bold as the Vikings themselves ... a beautiful introduction to stamps the world waits for

Their dragon-prowed ships took them to the corners of the known world. Their bravery in battle was legendary. They were clever and resourceful businessmen, and created trade routes which brought silks, brocades and other exotic treasures from the mysterious east.

Norse civilization is brought brilliantly to life in this remarkable stamp booklet *Vikingarna är här!* — Vikings are here! It's actually a mini-album with eight post office-fresh *engraved* stamps from Sweden ... showing brave Viking sailors and their ships returning from far-flung adventures, and beautiful norse relics.

These stamps are destined to be Sweden's most important collection of 1990 ... sought after by knowledgeable collectors, who eagerly wait for Sweden's exquisitely-engraved and beautifully-printed stamps.

The *Vikingarna är här!* Stamp Booklet is available to you at only $3.50 each. The First Day Cover, postmarked Stockholm and bearing all eight stamps, is also available to you for only $4.00. (A modest charge for shipping, handling and insurance is included in these prices.)

Once you receive your Stamp Booklet, you'll have the beginning of a coveted collection, and we'll send you information on how to acquire the stamps of Sweden as they are issued at face value prices -- the same prices you would pay at any post office in Sweden.

In fact, we'll reserve a subscription in your name! You're under no obligation, but we think that once you've examined this wonderful Stamp Booklet, you'll want to begin collecting the stamps of Sweden.

Do act promptly, for supplies are limited. Simply complete the reply form below, to receive your Booklet or Cover. Return it to the Sweden Stamp Agency in North America, One Unicover Center, Cheyenne, Wyoming, 82008-0008, telephone (307) 634-5911.

© 1990 SSANA

Order Form

Vikingarna är här!

Mint Stamp Booklet from Sweden

Suggested order deadline: March 28, 1990

Sweden Stamp Agency in North America
One Unicover Center
Cheyenne, Wyoming 82008-0008

❑ **YES!** Please accept my order as listed below, and reserve a subscription in my name. If I elect to subscribe, I will pay the subscription invoice mailed with my order; if not, I will write "cancel" on the invoice, return it, and owe nothing additional.

____ QTY. Mint Stamp Booklet(s), $3.50 per booklet including shipping, handling and insurance ..... $ _____

____ QTY. First Day Cover(s), $4.00 including shipping, handling and insurance ..... $ _____

TOTAL AMOUNT OF ORDER ..... $ _____

I prefer to pay as follows:

❑ **Directly.** I enclose $_____ as full payment.

❑ **By Credit Card.** Please charge my order to my:

❑ MasterCard ❑ Visa ❑ Diners Club ❑ American Express

Card No. _____ Expires _____

Signature _____

All orders are subject to acceptance

Name _____

Address _____

City _____ State _____ Zip _____

Your order will be acknowledged. Please allow two to four weeks after the March 28, 1990 First Day of Issue for delivery.

The Sweden Stamp Agency in North America, a division of Unicover World Trade Corporation, is the official and exclusive agency of PFA The Swedish Post Office for the distribution of Sweden's stamps throughout North America.

28BQ-C201

HANDBLOWN HAND CUT FULL LEAD CRYSTAL
ATLANTIS
BY CRISAL PORTUGAL FOR BLOCK

FLIGHT

Motion in Crystal. A swirling pattern free as a bird, that lifts off leaving a trail of shimmering reflections. The Atlantis Flight pattern is designed by Gerald Gulotta for Block and is handblown and handcut full lead crystal by Crisal, Portugal. Pictured above are goblet and flute $42.00 each. Send 50¢ for full color brochure of Atlantis stemware patterns.

Atlantis—too memorable to forget.

BLOCK

Block China Corporation
11 East 26 Street, New York, NY 10010 (212) 686-7440

Book reviews

The Mysterious Lands
Ann Haymond Zwinger
E. P. Dutton, $22.50

"Boundless and bare the lone and level sands stretch far away." So wrote the poet Shelley of the desert, a landform he apparently hadn't studied closely. Ann Haymond Zwinger has, and she brings to her latest book the same poetic vision and thoughtful wonder that marked *Beyond the Aspen Grove* and the prizewinning *Run, River, Run.*

This is not a geologist's treatise on basin and range topography, not an ecologist's view of the use and misuse of arid lands, but rather a naturalist's examination of the flora and fauna of North America's four great Southwestern deserts—the Chihuahuan, the Sonoran, the Mojave and the Great Basin. The author sets out each desert under a separate head, then fills in under it with her special brand of study-essay. "Of Joshua Trees and Red-spotted Toads" is one such unit; "Of Saguaro and Roadrunners" is another. The format succeeds effortlessly and smooths the inevitable overlap.

The American deserts show many faces, and the author has looked intimately upon all of them. This is a country of "quick shadows and careful eyes," a land whose dawns are filled with the chatter of cactus wrens and the glint of sunshine in a creosote bush, its dusks with swooping hawks and barrel-rolling bats. The nights are as cruel as they are cold; creatures straight out of fairy tales slither and scurry across the sand, playing out their ancient roles of hunter and hunted. Nowhere is this life-death, victory-defeat dichotomy of the desert better exemplified than in the Chihua-

What's in Turkey?
The cradle of Civilization . . .
Did you know that the tulip comes from Turkey?
That St. Nicholas was born, lived & died there?
That two of the world's seven wonders are there?
That many major civilizations lived there?
CULTURAL TOURS TO TURKEY
And Combination tours to:
SPAIN & TURKEY HUNGARY & TURKEY YUGOSLAVIA & TURKEY
Travel through beautiful countries, cities and villages; stressing culture, folklore, handicrafts, folk music, folk dance, natural beauty, history, ancient monuments, museums & photography. Good hotels, delicious food, great shopping. Each tour is led by a nationally/internationally recognized folklorist and experienced tour leader. Great Quality-Reasonable Rates.
For a free brochure:
Cultural Folk Tours Int'l. Bora Özkök
10292 Gumbark Pl. San Diego, CA 92131
619-566-5951 Outside California 1-800-448-0515

DISPLAY CASES
PROTECT AND DRAMATIZE YOUR PRECIOUS WORK OF ART
CUSTOM MADE
clear lucite on a finished wood base
SEND DIMENSIONS • LENGTH • WIDTH AND HEIGHT • WE WILL QUOTE PRICE
FOR ESTIMATE OR ADVICE
CALL 804-442-2299
OR WRITE
THE DISPLAY CASE CO.
Box 8800, Exmore, VA 23350
SATISFACTION GUARANTEED

PERSONALIZED CARTOUCHE
Your name or initials translated into ancient Egyptian Heiroglyphics
Free Brochure Available
Cartouche shown: "Jane"
18k Gold Pendant from $150
Sterling Silver $40
1-800-237-3358
Discoveries
207 Ramsay Alley, Alexandria, VA
(703) 548-9448 (in VA) 22314
HANDMADE IN EGYPT

FINGER MATE ENDS RING TWIST
E-X-P-A-N-D-S
OVER THE KNUCKLE
CONTRACTS FOR A PERFECT FIT
replaces the shank of your ring • 14K gold or platinum • from $200 at your jeweler or write for the name of an authorized dealer near you.
Finger Mate • Box 607S
Hallandale, FL. 33008

AERIE DESIGN
Wildlife T-SHIRTS & GRAPHICS
Send for FREE dolphins poster and catalog.
141 Blackberry Inn G Weaverville, NC 28787

huan lechuguilla. It takes roughly 30 years for this species of agave plant to store enough energy to flower, whereupon it dies.

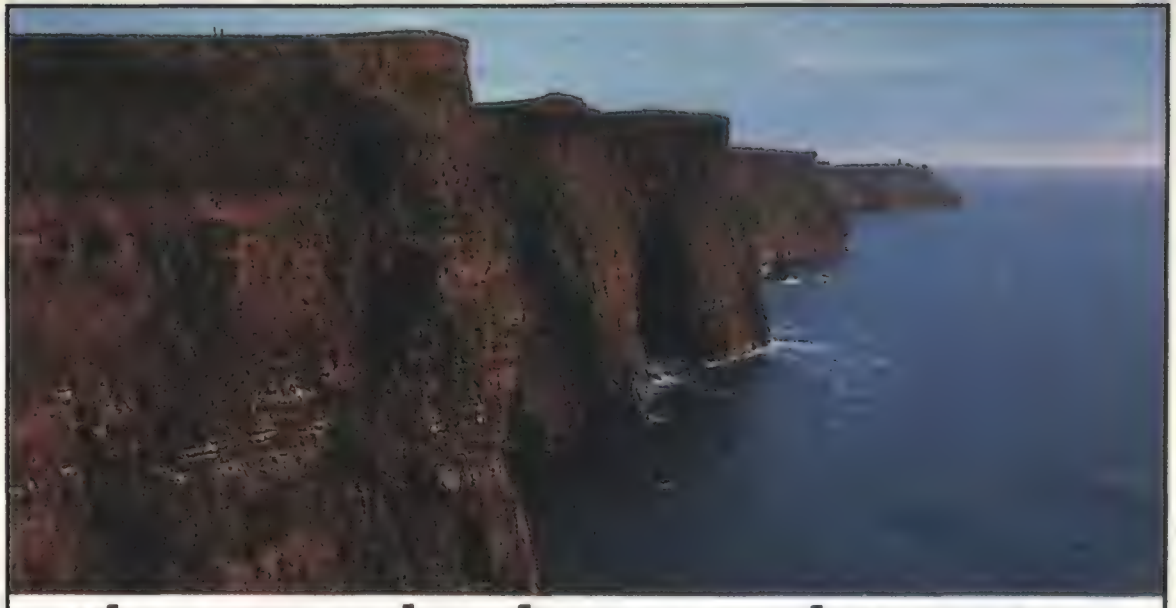
Yet there is an equally persistent upside to this lonely, lovely land. Consider the mesquite—thorny, twisted, endemic to all four deserts. Depending on climatic conditions, this tree can reduce its water requirement and consequently its transpiration rate, can sink into a sort of vegetal hibernation when needed, can withstand winterkill to ground level. *That's* adaptation. That's survival. That's one of the marvels of the desert.

There are many. Zwinger is fascinated by prehistoric peoples' use of desert plants for food and medicine. As so often in this book, her curiosity makes her point. How many fatally poisonous plants had to be eaten by these primitive tribes, how many teas brewed and poultices applied before the correct, life-protecting connections were made? As the author repeatedly reminds us, "Questions are beginnings, answers are endings, and in the desert all the answers come in the form of more questions."

Zwinger doesn't hold us to the pole on boundaries. Roughly, West Texas hosts the Chihuahuan Desert, southern Arizona the Sonoran, southeastern California the Mojave, while the Great Basin, larger and more diverse than the others, is located in the Nevada-Utah area, and includes bits of Idaho, Oregon and California.

Here again, the author's interest drives her inquiry. The invisible boundary line between the warm southern desert and the cooler steppe desert to the north mystifies her. "Where," she asks, "does the kangaroo rat pause, one well-adapted desert foot poised in the air, nose twitching toward a wetter, lusher existence, and not cross over? . . . Where is the barrier that keeps the sidewinder and the fringe-toed lizard at home on

Desert tortoise appears to author as a "dark-brown hardhat . . . on four posts."



The man who discovered America set sail from these shores. Honest.

It wasn't Columbus. Or Vespucci. As Irish legend has it, our own St. Brendan discovered America. So come to Ireland and you'll discover the stories, places and people that make Ireland an unforgettable vacation. And that's the truth.

Please send me your free book "Ireland."

Name

Address

City State Zip

Mail to: Irish Tourist Board, P.O. Box 7728, Woodside, NY 11377. Or call: 1-800-Shamrock Ext. 271.

Aer Lingus

Ireland

The ancient birthplace of good times.

Omaha Steaks International

Since 1917

Try a little tenderness

Candlelight, soft music, and magnificent, aged Filet Mignons. Perfect. Experts select and prepare each filet! Their artistry in cutting and aging is your assurance of utmost enjoyment. Steaks arrive frozen. Complete satisfaction guaranteed. **INTRODUCTORY OFFER:**

#464 Eight (5 oz.) Filet Mignons, 1" thick
(reg. $61.95) $39.95
(plus $5.50 shipping/handling)

YOU SAVE $22.00!
(Limit of 2, Please)
OFFER VALID IN 48 STATES UNTIL MAR. 31, 1990.
Phone or mail order. Use major credit card and

CALL Free 1-800-228-9055

Order today or write for FREE catalog and 10% discount coupon.

Omaha Steaks International
Dept. 1463 / P.O. Box 3300 / Omaha, NE 68103

ST. LAWRENCE
OTTAWA
SAGUENAY
RIVERS

The Famous International Seaway
Spectacular Scenery • Historic Sites

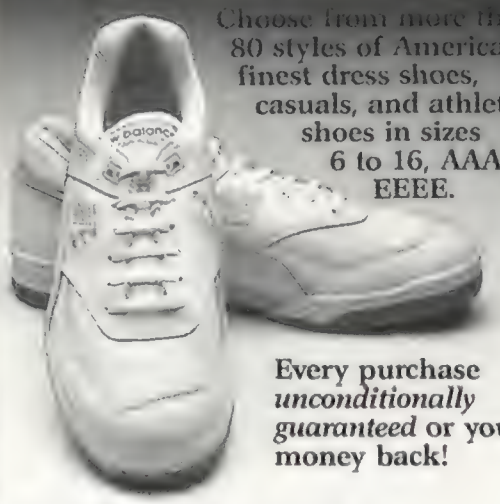
NOW BOOKING
(May to November Departures)
UNIQUE • ELEGANT • FRIENDLY

PRIVATE STATEROOMS ABOARD
BEAUTIFUL REPLICA STEAMSHIPS

Visit your travel professional or contact
ST. LAWRENCE CRUISE LINES INC.
253 ONTARIO ST., KINGSTON,
ONT. CANADA K7L 2Z4
1-800-267-7868 TOLL FREE

CANADIAN
RIVER
CRUISES

Perfect Fit *by Mail*
We *Guarantee It!*



Choose from more than 80 styles of America's finest dress shoes, casuals, and athletic shoes in sizes 6 to 16, AAA–EEEE.

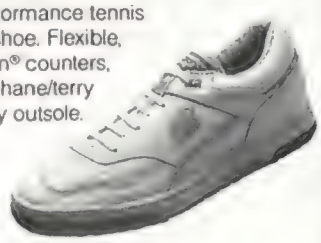
Every purchase *unconditionally guaranteed* or your money back!

newbalance®

America's *only* advanced line of athletic and walking shoes available in hard to find sizes! Innovative features, top-quality components: they're the cutting edge in high-performance footwear!

Model CT540

America's high-performance tennis and all-sport athletic shoe. Flexible, full-leather vamps, Surlyn® counters, and removable polyurethane/terry orthotic. Double-density outsole. 7 to 16, AA to EEEE.



Model 997

New Balance's top running shoe for those who demand the best. Leather saddle, longitudinal arch supports, self-molding heel, two-ply rubber outsole. 8 to 14, AA to EEEE.

The MK906

The ultimate walker! Leather uppers with Cambrelle® linings, four-ply midsole for outstanding support. Removable insert for breathable comfort. 7 to 16, AA to EEEE.

Super Walkers

Superb leather and state-of-the-art training shoe technology combined! Hand-finished leather uppers, shock-absorbing orthotic, double-density outsole. 8–14, AAA to EEE.

Choose from New Balance, Wright Arch Preservers, Sebago, Walkover. Sizes 6 to 16, AAA to EEEE! Send for your 32-page full-color catalog today!

Save on our Special Introductory Offers!

FREE COLOR CATALOG

Executive Shoes
Dept. 690, Box E
Rockland, MA 02370
CALL TOLL FREE!
1-800-343-1022

Name _____

Street _____

City _____ State _____ Zip _____

Have you ever worn Wright Shoes? ☐ Yes. ☐ No.
Are you "hard to fit?" ☐ Yes. ☐ No.

the hot sands? Where does the desert tortoise blink its slow eyes and turn back to the only home it knows?" Intriguing stuff.

All deserts are not the Carson Sink in Nevada or the Jornada del Muerto in New Mexico, yet this is often the popular conception. A young officer in the Mexican Boundary Survey of 1852 was of this mind. "As far as the eye can reach stretches one unbroken waste," he wrote, "barren, wild, and worthless." Actually, he was crossing a playa (the author's favorite "walking beach"), a dry lake bed common to the West and one of the flattest of all landforms; a concrete-hard, compacted silt floor that curls up along its cracks like the kitchen linoleums of my childhood. Did this soldier see the *real* desert? No, just one of the more dramatic ones.

Rich in the unique metaphor that the desert inspires, enhanced by the author's exquisite line drawings, this book is a delightful and endlessly informing piece of work. As a youth in southern Arizona I knew that many of the people who passed through the desert disparaged it, while most of us who lived there loved it. Ann Zwinger knows that somewhere in between such extreme positions lies the truth of these ambivalent, eternally mysterious lands.
William Dieter
Denver novelist

Enchanted Drawings:
The History of Animation
Charles Solomon
Alfred A. Knopf, $75

Like animation itself, this lavish, loving, illustrated history of the genre is playful. The hardback cover provides a perfunctorily drawn background—grass, trees, fence, telephone poles. The clear-plastic dust jacket overlays this setting with vivid images of animation's stars—Bugs Bunny; Betty Boop; Tom and Jerry; Popeye; the great mice, Mickey and Mighty; and many more. The effect is a still-life replication of an essential animation technique: superimposing variable "cels" (for celluloid transparencies) on fixed backgrounds.

It's appropriately clever packaging for a book about a process that depends on sleight of eye. Anyone who has ever watched the spokes of a speeding bicycle merge into a seamless, silvery disk can figure out the secret of animated cartoons. In author Charles Solomon's words, "the human eye will blend a se-

KILL LAKE WEEDS

Proven Aquacide pellets destroy unwanted underwater weeds.

Spread marble sized pellets like grass seed. Effectively kills weeds at any depth.
Registered with Federal Environmental Protection Agency.
Certified and approved for use by state agencies.

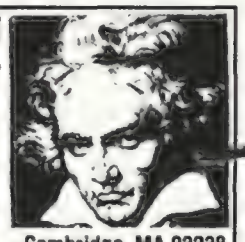
10 lb. can. Treats 4,000 sq. ft. of lake bottom. $46.95 includes delivery. **50 lb. carton.** Treats 20,000 sq. ft. of lake bottom, $179.95 includes delivery. State permit may be required.

CALL TOLL FREE 1-800-328-9350
(Except Minnesota Call 612-429-6742)
Or write for free information to:
AQUACIDE CO.
Our 35th year.
VISA MasterCard
1627-9th Street, Dept. 369, Box 10748, White Bear Lake, MN 55110

MAPS OF BRITAIN
Ordnance maps for travel or genealogy, to enhance history or literature.
Send for our unique catalog.
Telephone **(206) 485-2132**
David Morgan
11812 Northcreek Pky. N., Suite 103
Bothell, WA 98011

Direct From Woodshop To You!
Enjoy the highest quality redwood furniture at reasonable prices
☐ Chairs ☐ Love Seats
☐ Swings ☐ Tables & more
Free Color Catalog
Adirondack Designs Dept. SN
350 Cypress St, Fort Bragg, CA 95437
Call TOLL FREE: 1-800-222-0343

CLASSIC T-SHIRTS!
Beethoven, Hemingway, Da Vinci, Jung, J.F.K., Mozart, Shakespeare, Cheshire Cat, Twain, Darwin, Van Gogh, Gandhi, Nietzsche, Poe, Thoreau, Austen, Sherlock Holmes, others.
T-Shirt: (white or lt. blue) $12.25, 4/$44.
Sweatshirt: (white or grey) $21, 2/$40.
Sizes: S, M, L, XL. **Ship:** $2.00 per order.
Illustrated brochure: 75¢
Historical Products, Box 220 SR Cambridge, MA 02238



SWISS ALPS
Moderate DAY hiking tours, 2 or 4 weeks. Ride up above tree line and hike down. Over 50 optional length hikes basing one week at 10 charming mountain villages in 3 or 4 star hotels. Write for free brochure.
ALPINE ADVENTURE TRAILS TOURS
783H Cliffside Dr.
Akron, OH 44313
swissair

DRAW THE LIVE MODEL IN YOUR HOME

Learn with "Classical Life Drawing For Beginners." 80 minute, color VHS Video. Ample model pose-time for you to draw along with Mr. Fred Holle, M.A. Hundreds are doing it and so can you. **Enjoy drawing without experience or special talent!**
$29.95 (CA residents add sales tax)
Add $3.50 for shipping & handling
Order Toll Free 1-800-234-2334
or send check or Visa/MC No. & Exp. Date to:
HW Productions, P.O. Box 4273, Dept. SM3
Burlingame, California 94011-4273

ries of sequential images into a single motion if the images are presented rapidly, with sufficient illumination, and interrupted regularly." The first exploitation of the eye's flair for image-blending may have been an early 19th-century gadget called the thaumatrope, a medallion with an image on either side; spin the medallion and the images fuse—canary and cage become canary in cage.

By the turn of the century, animators were hand drawing frame after frame, each one embodying a slight change in a character's configuration, and running strips of the sequential images through cameras. The results were such crowd-pleasers that, by one estimate, three-quarters of the world's population had seen or could recognize a silent-era cartoon superstar named Felix the Cat. The advent of sound and the rise of the Disney studio elevated animation to a new plane of technical and artistic accomplishment.

For almost a generation, from the late 1920s to the early '40s, Disney and company dominated the animated wing of the movie industry by dint of sheer, budget-busting excellence. To ensure that Monstro in *Pinocchio* moved with true whalishness, Disney technicians built a "five-foot whale's rib cage with articulated vertebrae" as a reference model for the artists. The film cost more than $3 million to make, more than its live-action contemporary *The Wizard of Oz*. Perhaps Disney had too much influence. When the Disney studio's innovative *Fantasia* failed at the box office, competitors took notice: nothing so grandly daring was tried again until decades later.

While Disney contented itself with making more staid, full-length features,

Returning to nature is easy in Nova Scotia.

The wonders of nature are all around you when you visit Nova Scotia. You can trek over moors and mountains, visit the nesting grounds of puffins and other seabirds or take a boat tour out to watch the mighty humpback whales.

Creature Comforts Close By

Nova Scotia has excellent hiking trails and a coastline blessed with miles of warm sandy beaches, yet you're never far from historic inns and picturesque villages.

Only A Short Hop Away

Nova Scotia is a short hop from the New England seaboard by land or sea, and only an hour or two from Boston and New York by air.

Planning Your Adventure

Nova Scotia publishes Canada's most complete provincial guide book. It's filled with 272 pages of travel information, including the best nature areas. To receive your free copy, call us toll free from the Continental U.S. **1-800-341-6096.** Maine only, call **1-800-492-0643.** Or mail us the coupon below.

FREE! Please rush me the free 272-page Nova Scotia Travel Guide. SM9003C1

Name _____

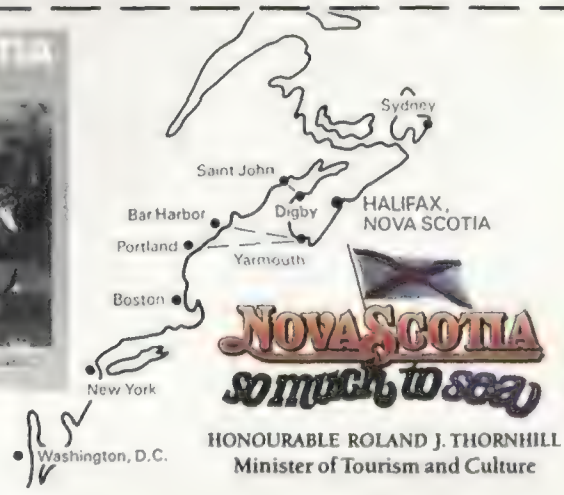
Address _____

City _____ State _____

Zip _____ Telephone _____

When might you visit Nova Scotia? Month _____ Year _____

MAIL TO: Nova Scotia Tourism and Culture,
136 Commercial Street, Portland, Maine 04101.



HONOURABLE ROLAND J. THORNHILL
Minister of Tourism and Culture

Samuel Beckett
THE LOST ONES

This limited folio edition, signed by the author, is illustrated with seven hand-pulled intaglio prints by Charles Klabunde and costs two thousand dollars.

THE NEW OVERBROOK PRESS
356 RIVERBANK ROAD
STAMFORD, CONNECTICUT
06903 · 203 329 7251

日本刀
JAPANESE SWORDS
For Free Evaluation Sheet
$200 $10,000 CASH PAID
TOLL FREE 800-435-5119
French Art Glass (Galle, Daum), Tiffany Lamps Also Wanted
David E. J. Pepin—Member NBTHK, Tokyo, Japan
Dept. SI, P.O. Box 354, Grant Park, IL 60940

FLOATING THROUGH EUROPE
Luxury hotel barge cruises.
Dept. 104, 271 Madison Avenue, New York, NY 10016
(212) 685-5600 • (800) 221-3140

Fun That Lasts.
The fun never stops with our playsets, handcrafted from safe, durable 4x4 redwood. Call or write for a free catalog, and give your kids the fun that lasts.
WOODPLAY
Dept. SM • PO Box 27904 • Raleigh, NC 27611
(919)231-6080

GALAPAGOS
You, nine others and our naturalist will explore by yacht more islands than any other Galapagos expedition. From simple adventures to splendid yacht charters, from scuba diving to serious hiking and even college credit, no one else offers as many ways to experience the Galapagos because no one else specializes exclusively in the Galapagos. 60 trip dates. Machu Picchu option.
FREE BROCHURE
Inca Floats 415-420-1550
1311-SL 63rd. St., Emeryville CA 94608

Warner Brothers—home of Bugs Bunny, Porky Pig, Daffy Duck and their ilk—turned out peerless, pun-packed short cartoons. At the same time, the Disney artists were chained to "rounded, three-dimensional forms that derived from a traditional, Academic draftsmanship rooted in the work of the Renaissance painters," while looser studios let their artists experiment with wilder lines and less-literal depictions.

Solomon is especially good on animation and television, from the reincarnation of old movie cartoons on struggling UHF stations in the early '50s to the golden age of TV cartoons that began with *Crusader Rabbit*, peaked in the late '50s, and ended with the demise of *Rocky and His Friends* (the two shows, incidentally, had the same creators: Jay Ward and Alexander Anderson jr.) and the advent of the mindless, shabbily animated superhero adventures that now dominate Saturday-morning schedules.

Even while he recounts cartoon history and analyzes various contributions to the evolution of the form, the chuckling fan inside Solomon is never submerged for long. He obviously delights in rehashing one of the most cherished lawsuits in the annals of copyright litigation, when the singer Helen Kane sued Fleischer Studio for encroaching on her famous phrase, "boop-boop-a-doop," with their equally famous flapper heroine. One of the Fleischer brothers explained: "We called the

Mae Questel gave Betty Boop her voice—in 1931 and again in *Roger Rabbit*.

Warm Your Feet!
JUMBUCKS
WASHABLE AUSTRALIAN SHEEPSKIN SLIPPERS & BOOTS
Write or Call 1-800-950-2668 for FREE CATALOG
Aussie Connection
825 N.E. BROADWAY Portland, OR 97232

12-DAY CRUISES FROM $99/DAY
Canada Saguenay via Erie Canal Summer • Belize • Great Barrier Reef • Guatemala • Jungle River • Mayan Ruins • Florida Everglades • Dry Tortugas • Virgin Islands • Caicos • Columbus Discovery • RI-FL Intracoastal Nov. & May
800-556-7450 For Free Brochure
American Canadian Caribbean Line, Inc.
25 Yrs. of Small Ship Cruises Warren, RI 02885

Mercury Dime Starter Set vg/vg or better 1935, 1936, 1937, 1939, 1941, 1942, 1943, 1944, and 1945. $8.99 postpaid. Satisfaction Guaranteed. The Dime Store, Dept. SM, 15540 Kilmarnock Drive S.E., Fort Myers, FL 33912. Free dime catalog on request.

MISSING A PIECE OF YOUR PATTERN?
Now you can replace pieces or add to your sterling silver collection at up to 75% off retail prices. We specialize in new and used flatware and holloware, with over a thousand patterns in stock. Call or write for a free inventory of your sterling. *(We also buy sterling, with a careful appraisal for maximum value.)*
Pattern shown: Chantilly by Gorham
Beverly Bremer
SILVER SHOP
3164 Peachtree Rd. NE, Dept. SM Atlanta, GA 30305
Phone (404) 261-4009 Hours 10-5, Mon.-Sat.

ALASKA WILDLAND ADVENTURES
Natural History Safaris
7, 10, & 12 days
Denali Park
Kenai Refuge
Seacoast Glaciers
"Why sightsee Alaska when you can experience it!"
1-800-334-8730 P.O. Box 259, Trout Lake, WA 98650

Breakell Silversmiths
From James Breakell, the perfect accent for your favorite winter wear. In Sterling $40, in 14K gold $530. In RI add 6% tax. Add $3.50 handling. Call 1-800-767-6411. VISA/MC/AMEX. Send $2.00 for our new color catalog.
Actual size 2" long
69 MILL STREET, DEPT. S03, NEWPORT, RI 02840

FIT FOR A KING

Shown approximately actual size.

The greatest art discovery of all time. In a collection of porcelain miniature art re-creations accented with brilliant 24 karat gold.

Precious treasures of ancient Egypt uncovered in the tomb of the Pharaoh Tutankhamun. The most significant of all now selected by a panel of Egyptologists. Re-created with astonishing beauty by The Franklin Mint in sculptured porcelain miniatures. The magnificent golden mask, the figure of the goddess Selket, the golden throne, mystic ankh... each one sculptured in porcelain, then richly *hand-decorated* with 24 karat gold and glittering jewel-toned colors.

Your collection includes an *elegant glass and brass display* to showcase all twelve treasures in your home. Each intricate re-creation just $69, payable in monthly installments. Please subscribe by March 31, 1990.

Brass and glass display shown much smaller than actual size of approximately 22" in height.

SUBSCRIPTION APPLICATION

Please mail by March 31, 1990.

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my subscription for The Treasures of Tutankhamun, consisting of 12 fine porcelain sculptures imported from the Orient. Each one lavishly accented with gold and jewel-toned colors—to be sent to me at the rate of one every third month. A brass and glass display will be provided.

I need send no money now. Please bill me for each porcelain sculpture in three equal monthly installments of $23.* each, beginning when the first is ready for shipment. There is no added charge for the display.

*Plus my state sales tax and a total of $3. for shipping and handling.

SIGNATURE _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE.

MR/MRS/MISS _____
PLEASE PRINT CLEARLY.

ADDRESS _____

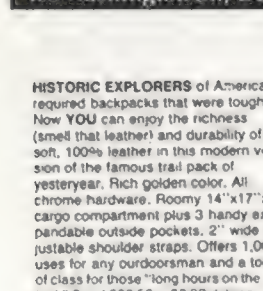
CITY/STATE/ZIP _____

© 1990 FM 12401-4

THE TREASURES OF TUTANKHAMUN

WWII FIGHTER COLLECTION
AUTHENTIC HAND CARVED 12" AIRCRAFT MODELS
A magnificent array of famous combat planes, hand carved out of solid mahogany and hand painted by expert craftsmen.
Call or write for free color catalog.
The Kittyhawk Gallery
915 Broadway, Dept. 3
New York, NY 10010
212-529-1144
THE KITTYHAWK GALLERY

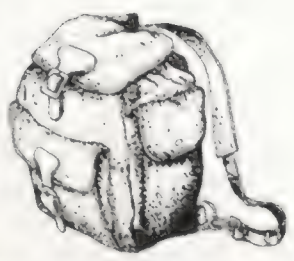
LUXURY YACHT CRUISE
1-800-648-3393
Book Individuals or groups on 18-20 Pax Luxury Trimarans - Largest in the World. Choice of two beautiful island groups
GALAPAGOS • BRITISH VIRGINS
Trimarine Dept. SM Box 4055 St. Thomas VI 00803


WORLD GLOBES
50 Globe Models Hand crafted solid wood floor mountings. Brass meridians. Prestigious addition to home or office. Desk models available.
FREE COLOR CATALOG
The Home Library, Dept. 19
160 S. University Drive, Plantation, FL 33324
or Call (305) 579-2016

HOME STUDY COURSES
Kindergarten through 8th Grade.
High-quality home study courses developed by certified teachers at outstanding private school. Home is your classroom, you are the teacher. Success is easy with step-by-step instructions. No prior experience required. Start any time. Transfer to other schools. All materials included. 350,000 student users in over 80 years. Equal opportunity. Write or call for free catalog.
CALVERT SCHOOL
Established 1897 (301) 243-6030
Dept. S3, Tuscany Rd., Baltimore, MD 21210

SLOOP PIN 1½" high
Moveable main and boom, #10-N.
Sterling: $51 ppd. 14K: $328 ppd.
Gift boxed, satisfaction guar.
MC, VISA, AMEX, ck or M.O.
1-800-67-TORYS
TORYS M-F, 9-5, EST
Catalog upon request
106 Washington St., Dept. S, Marblehead, MA 01945

HISTORIC EXPLORERS of America required backpacks that were tough! Now YOU can enjoy the richness (smell that leather) and durability of soft, 100% leather in this modern version of the famous trail pack of yesteryear. Rich golden color. All chrome hardware. Roomy 14"x17"x5" cargo compartment plus 3 handy expandable outside pockets. 2" wide adjustable shoulder straps. Offers 1,000 uses for any outdoorsman and a touch of class for those "long hours on the trail." Send $29.50 + $3.90 delivery. Use 30 days, money back if not pleased. MasterCard & Visa accepted (phone 312-445-6166) C.O.D. require $5.00 deposit. Order today! Midwest Company, Dept. L-1719, 9043 S. Western Ave., Chicago, Ill. 60620. Special 2 packs for $57.90 prepaid. Our 50th year.



BONUS: ORDER NOW
RECEIVE A COMPASS FREE

character Betty Boop, and that was not a boop-boop-ba-doop. In the courtroom that's all you heard, we were all talking boops and boop-boop-ba-doops and boopety-boop-boops. . . ." It turned out that a black entertainer named Baby Esther had booped the first doop, and the Fleischers won their suit.

Above all, Solomon knows good animation from bad, and amply illustrates the difference in word and image. Which is all to the good since, on the strength of box-office successes like *The Land Before Time* and *Who Framed Roger Rabbit*, animation is making a comeback. Reading *Enchanted Drawings* will help even the genre's most discerning fans understand what's up, Doc.

Dennis Drabelle
Writer and book reviewer

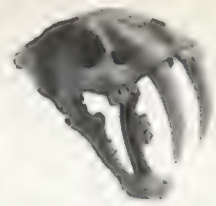
Daniel Defoe: His Life
Paula R. Backscheider
Johns Hopkins University Press, $29.95

Daniel Defoe was a man with a mission—to educate the people of his day and to mold their opinions. Whether he was writing political pamphlets, newspaper articles or the novels for which he is remembered, Defoe kept at it.

His life span (1660-1731) was an exciting time. The Cavaliers and the Roundheads fought to control England. Stuart kings were beheaded or sent into exile. The Glorious Revolution brought William and Mary, and their Hanoverian successors, to the throne. Parliament sparred with monarchs for power. England became Great Britain by the Act of Union with Scotland and an empire by colonial expansion. The nation was drawn into a series of wars on the Continent, and countries made and remade alliances to set up a balance of power.

One event that had lifelong consequences for Defoe was the enactment of the oaths of loyalty to the Anglican Church. In 1662 James Foe, his father, committed the family to dissenting Protestantism. Automatically they joined a persecuted minority and gave up rights to a university education or civil or military careers for the children. Young Daniel witnessed punishments, arrests and even killings. For the rest of his life he worked to restore Dissenters' rights. Excluded from more-privileged circles, Defoe tried his hand at business but was more successful at writing.

The end of the 17th century was an

Unique Gifts of the Past from Skullduggery

Saber-Toothed Cat
Send for your catalog of Natural History gifts.
Skullduggery, Inc.
621 South B Street
Department SBO
Tustin, CA 92680
or call (800) 336-7745

Tyrannosaurus rex Tooth

GET AWAY
To a land of no people, of purest air and water, the largest trees on Earth, pristine beaches, gorgeous mountain scenery. Untouched, sheltered wilderness island archipelago 80 miles off the British Columbia coast. Canada's Galapagos. Unbelievable marine and bird life. Comfortable, easy-going, 12 days, ALL Incl. from Vancouver.
QUEEN CHARLOTTE ISLANDS WILDERNESS TOURS
3524 West 16 Ave., Vancouver, B.C. V6R 3C1 • (604) 736-4449

THE POKE BOAT® IT'S EVERYTHING A CANOE ISN'T.
A canoe is tippy. A Poke Boat isn't. It's remarkably stable.
A canoe is hard to turn and difficult to keep in a straight line. A Poke Boat isn't. It stays in a straight line, yet it is easy to maneuver.
A canoe is heavy. A Poke Boat isn't.

It weighs only 28 pounds-built with aircraft strength.
For under $700 you can buy more than a canoe.
For more information, give us a call.
Toll free 1-800-354-0190.

One of America's Largest Fine Watch and Jewelry Discounters

SAVES YOU UP TO 50%
ROLEX • AUDEMARS
PATEK • CARTIER • ETC.
DIAMONDS & PEARLS
SALES • SERVICE • ACCESSORIES
815 Connecticut Ave. N.W.
SUITE 204
Washington, D.C. 20006
202/331-0671
800/654-7184
MARCUS & CO.
ELEGANT PRICE CUTTERS SINCE 1973
Free Shop at Home Catalogue

The Ultimate Chair
for back relief in the workplace!
Enjoy stressless seating with our swivel-base desk chair/recliner. Adjusts to many positions with a single knob.

BackSaver's Leather Office Chair/Recliner
BackSaver FREE 14 page catalog 1-800-251-2225 or write
53 Jeffrey Ave., Dept. SMP, Holliston, MA 01746 In MA 508-429-5940

ideal time for someone with an itch to write. More people were learning to read and they were hungry for books and newspapers.

Financial collapse put Defoe in debtors prison. Once out he showed his progressive thinking by proposing a bill that resembles our Chapter 11 ruling on bankruptcy, allowing more time to repay and to make new terms.

In an economic crisis, it was common for private citizens to propose solutions. Defoe turned out pamphlets on welfare, trade, aid to illiterates. He suggested an expanded highway system that would open up inaccessible places and encourage business. He was soon one of the best-known men in London.

Some of Defoe's criticisms were judged seditious libel in 1703, and he became a fugitive, turned in by an informer. The pillory was one of the most hated punishments of the day, and Defoe fought to avoid the humiliation. But he was sentenced to stand on three July days in the business center of London. It was a horrifying prospect. William Fuller, pilloried in the same month, wrote, "Never was Man among *Turks* or Barbarians known to be worse used. . . . I was stifled with all manner of Dirt, Filth, and rotten Eggs; and my Left Eye was so bruised with a Stone . . . [that] I fell down . . . and hung by the Neck." Defoe, more fortunate, was protected by a ring of admirers.

Bitter, depressed and desperate for money after nearly five months of prison, Defoe took to his writing with a vengeance. "He who gave me Brains will give me Bread" was his slogan. His skill with his pen brought him to the attention of the court, and he became an "agent" for Queen Anne and her minister Robert Harley.

He traveled throughout England and Scotland, setting up an intelligence system, working to win the Scots over to union with England and always writing pamphlets. He scrutinized wars, financial panics, credit, banking and lotteries, and reported on them with satire, parody and strong metaphors.

Trade was the "whore"; an opponent was likened to an ape. Backscheider writes that Defoe "has been called a team of writers." He was a master propagandist who wrote from many points of view, she says, and adds, he was sneered at as "a tool and a fool." In his defense Backsheider says, "He sometimes had to tack and trim to stay afloat." He had a large family and was often in debt.

As he wrote social histories and memoirs, he grew interested in psychology, travel, imaginative work—a forerunner of novels to come. *Robinson Crusoe* went into its third edition within two months of publication.

Defoe had learned from his pamphleteering how to manipulate a reader's response. This skill appears in all his fiction, including *Captain Singleton*, *Moll Flanders* and *Roxana*. These are social novels with a picaresque flair, told in autobiographical style.

Chauvinistically patriotic, he urged his country to expand by colonization and trade. Certain that "war beggars a country," he always recommended conciliation. He never concealed his Dissenter status but fought its disadvantages.

Daniel Defoe is more than a literary biography. It is immersion in a historical period.

Geraldine R. Foty
Massachusetts book reviewer

"Cambridge SoundWorks May Have The Best Value In The World. A Winner."

David Clark, *Audio* Magazine, Sept. '89

Henry Kloss, creator of the dominant speaker models of the '50s (Acoustic Research), '60s (KLH), and '70s (Advent), brings you Ensemble, a genuinely new kind of speaker system for the '90s, available only factory direct from Cambridge SoundWorks.

Cambridge SoundWorks has created Ensemble,™ a speaker system that provides the sound once reserved for large, costly speakers. It virtually disappears in your room. And because we market it directly, Ensemble costs hundreds less than it would in stores.

Your living room works *with* Ensemble, not against it.

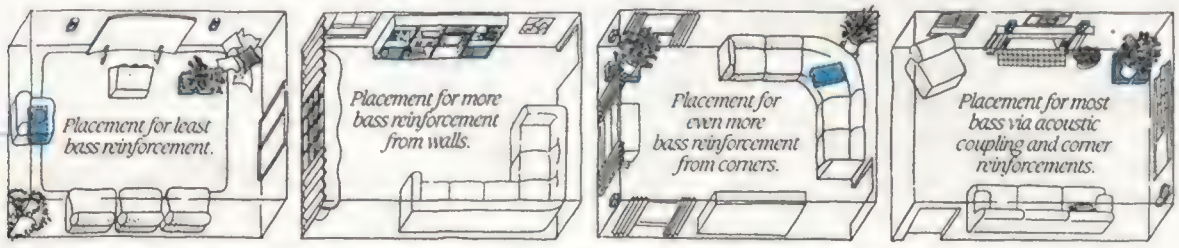
No matter how well a speaker performs, at home your room takes over. Putting other speakers where the room helps the bass may hinder the upper ranges, or vice-versa. Ensemble consists of four units: *two* bass units and two high frequency satellites. The compact woofer units produce the bass that normally requires large speakers. Place them behind furniture, on bookshelves or under a couch. The small satellites blend into *any* decor. The result: a full range, musically accurate speaker system without big boxes.

Unlike seemingly similar satellite systems which use a single large subwoofer, Ensemble uses two separate, compact bass units. They fit more gracefully into your living environment, and help minimize the effects of the listening room's standing waves.

Try Ensemble in your home risk-free for 30 days.

Ensemble is sold factory direct...by helpful, experienced audio experts. So you can audition Ensemble the *right* way—in your home for 30 days, with no risk, no salesman hovering nearby. At $499* it is *the* value on today's speaker market. For literature, expert advice, or to order, call 1-800-252-4434 9 AM to Midnight, (ET), seven days a week.

Canada 1-800-525-4434 Fax: 617-332-9229.


Placement for least bass reinforcement.
Placement for more bass reinforcement from walls.
Placement for even more bass reinforcement from corners.
Placement for most bass via acoustic coupling and corner reinforcements.

You can put Ensemble's low-frequency units exactly where they should go for superb bass. You can't do this with conventional speakers because you have to be concerned about the upper frequencies coming from the same enclosures as the low ones.

Ensemble is a Trademark of Cambridge SoundWorks, Inc. Reprinted with the permission of Audio Magazine, © 1989 Diamandis Communications.

CAMBRIDGE SOUNDWORKS
154 California St., Newton, MA 02158

☐ Send more information and test reports.
☐ Send Ensemble risk-free for 30 days, for $499.*
☐ Send an Ensemble Gift Certificate for $499.*
I'm paying by ☐ Check ☐ MC ☐ Visa ☐ AmEx

Acct. Number_____ Exp._____
Signature_____
Name_____
Address_____
City_____ State_____ Zip_____
Phone (Area Code)_____ Number_____

FOR IMMEDIATE SERVICE: 1-800-AKA-HIFI.
We ship worldwide, including APO & FPO.
MA residents add 5% sales tax. 135S
*Plus freight ($7–$24). Delivery time usually 2–7 days.

TURKEY.
FROM THE BAZAAR
TO THE BIZARRE
IN ABSOLUTE
LUXURY.

From the Grand Bazaar in Istanbul to the turquoise tranquility of the Mediterranean coast to the bizarre lunarscape of Cappadocia, Turkey is a land rich in history and beauty.

To experience it at its best, nothing compares with a luxury tour arranged by Tursem. For a brochure with guaranteed departures of Tursem's Deluxe Tours, call (800) 223-9169 or (212) 935-9210.

TURSEM

420 Madison Ave., New York, NY 10017

HAND MADE IN EGYPT

Cartouche

18 K Solid Gold from $140.00
Sterling Silver from $ 35.00

A talisman with your name in Ancient Egyptian Hieroglyphics.

Free info. 1-800-237-3759 Visa • MC • Am-Ex • Disc
Or write: Nationwide, Box 8474-2, Pgh., PA. 15220

THE BEST UNDERSTATEMENT EVER MADE.

Quality fabrics, colors, patterns. Sea-island cotton® boxer shorts you can't buy in stores. For exclusive brochure:

THE GREEN POND COMPANY®

Dept. GP-3 3060 Peachtree Rd., Atlanta, GA 30305, 1-800-827-POND

GUARDIAN ANGEL
Tac Pin or Pendant

Actual Size

Pendant
18" Necklace included
Sterling $45.00
14K Gold $195.00

Tac Pin
Sterling $30.00
14K Gold $185.00

Gift Boxed

RPD
Visa/MC
1-800-558-3007
in Wisconsin call
414-466-0829

Royal Classics of America
P.O. Box 09991
Milwaukee WI 53209

Additional reading

Solar maximum (p. 32)

The Sun, Our Star by Robert W. Noyes, Harvard University Press, 1982

The Restless Sun by Donat G. Wentzel, Smithsonian Institution Press, 1989

"The Variable Sun" by Peter V. Foukal, *Scientific American*, February 1990

Sun and Earth by Herbert Friedman, Scientific American Books (New York), 1986

Astrophysics of the Sun by Harold Zirin, Cambridge University Press, 1988

George Caleb Bingham (p. 42)

George Caleb Bingham: The Evolution of an Artist by E. Maurice Bloch, University of California Press (Berkeley), 1967

The Paintings of George Caleb Bingham by E. Maurice Bloch, University of Missouri Press, 1986

George Caleb Bingham by Michael Edward Shapiro et al., Saint Louis Art Museum in association with Harry N. Abrams, 1990

George Caleb Bingham: Frontier Painter of Missouri by Albert Christ-Janer, Harry N. Abrams, 1975

Collectors (p. 58)

The Kovels' Collectors' Source Book by Ralph and Terry Kovel, Crown Publishers, 1983

Warman's Americana & Collectibles, edited by Harry L. Rinker, Warman Publishing Co. (Willow Grove, Pennsylvania), 1988

"Halo, Everybody!" (newsletter of the Angel Collectors' Club of America, 4319 Mt. Vernon Road, Louisville, Kentucky 40220)

The Bakelite Jewelry Book by Corinne Davidov and Ginny Redington Dawes, Abbeville Press (New York), 1988

St. Bernards (p. 70)

All about the St. Bernard by Richard and Rachel Beaver, Pelham Books (London), 1988

The New Complete Saint Bernard, edited by Rex Roberts et al., Howell (New York), 1963

Grand Saint Bernard by Marcel Marquis, Editions du Grand-Saint-Bernard (Martigny, Switzerland), 1988

Peter Pan by J. M. Barrie, Bantam, 1985

The Great Saint Bernard, Editions du Grand-Saint-Bernard, 1983

"2000 Years of the Great Saint Bernard" by Mavis Guinard, *International Herald Tribune*, June 16, 1989

Jacques d'Amboise (p. 84)

Teaching the Magic of Dance by Jacques d'Amboise, Hope Cooke and Carolyn George, Simon and Schuster, 1983

"I Show a Child What Is Possible" by Jacques d'Amboise, *Parade*, August 6, 1989

County seat wars (p. 100)

Conflict between Communities: American County Seat Wars by James A. Schellenberg, Paragon House, 1987

The Sod-House Frontier, 1854-1890 by Everett Dick, Appleton-Century, 1937

"County Seat Controversies in Southwestern Kansas" by Henry F. Mason, *Kansas Historical Quarterly*, Vol. 2, 1933

"County-Seat Wars in Kansas" by Homer Socolofsky, *Trail Guide*, December 1964

Canadian Museum of Civilization (p. 114)

A Museum for the Global Village by George F. MacDonald and Stephen Alsford, Canadian Museum of Civilization (Hull, Quebec), 1989

James Joyce (p. 129)

James Joyce by Richard Ellmann (revised edition), Oxford University Press, 1982

Ulysses: The Corrected Text by James Joyce, edited by Hans Walter Gabler, Random House, 1986

The New Bloomsday Book—A guide through Ulysses: revised edition keyed to the corrected text by Harry Blamires, Routledge, 1988

"The Scandal of 'Ulysses'" by John Kidd, *New York Review of Books*, June 30, 1988

"The New 'Ulysses': The Hidden Controversy" by Charles Rossman, *New York Review of Books*, December 8, 1988

Come fly with us!

AIR & SPACE/Smithsonian, a new magazine from Smithsonian's National Air & Space Museum, explores the history, culture, and technology of flight.

Travel to the furthest reaches of the universe. Come share the ongoing adventure of man's leap into the blue, as *AIR & SPACE/Smithsonian* shows you how it's all come about, and where it might lead. Galileo. Amelia Earhart. Billy Mitchell. Sally Ride. The Red Baron. The Blue Angels. Zeppelins. Blimps. Ultralights. Cities in orbit. The new super space scope that will size up Neptune. Issue after issue *AIR & SPACE/Smithsonian* brings aviation's past, present, and future together in one great continuing story. Brightly written. Brilliantly illustrated. Backed by the expertise and full resources of the Smithsonian's National Air & Space Museum.

NO RISK OFFER: Send in the coupon or the attached card to receive an issue of *AIR & SPACE/Smithsonian* that you may inspect at your leisure. Then decide whether you want to continue your subscription for the rest of the year.

SPECIAL CONSIDERATION FOR SMITHSONIAN ASSOCIATES: If you are already a Smithsonian National Associate, Contributing Member, Resident Associate or a Cooper-Hewitt Associate, you pay only $16.00 for a full year's subscription to *AIR & SPACE/Smithsonian.* In addition to the benefits you already enjoy as an Associate, you'll receive notices of lectures and events at the National Air and Space Museum and discounts to performances at the IMAX Theatre and the Planetarium.

SPECIAL OFFER: If you are already a Smithsonian Associate in any category, you may give *AIR & SPACE/Smithsonian* at the reduced rate of $16.00.

Come sign on now and see why *AIR & SPACE/Smithsonian* is being welcomed as if there'd never been anything else like it on Earth. And take advantage of this opportunity to enter a gift membership for someone else who'd like to be in on what's up out there. Just fill in and mail the coupon below today.

AIR & SPACE
Smithsonian

• Smithsonian Institution Membership-Subscription Center •
P.O. Box 51244 • Boulder, CO 80321-1244

Please enter my one-year membership(s) in the National Air & Space Museum with all special member benefits including a one-year (6 issues) subscription to AIR & SPACE/Smithsonian magazine, and bill me at the rate checked below.

☐ $18 for each membership.
☐ $16 for each membership because I am already a Smithsonian National, Resident, Cooper-Hewitt, Associate, or Contributing Member.

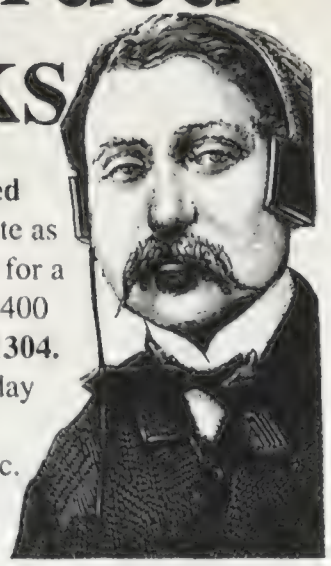
My name _____
(Please print)
My address _____ Apt. _____
City _____ State _____ Zip _____

Gift recipient's name _____
(Please print)
Address _____ Apt. _____
City _____ State _____ Zip _____

Please add $6 for foreign orders and prepay in U.S. funds. 85% of member dues is designated for magazine subscription. Please allow 4 to 6 weeks for receipt of your first copy.

5SBL3

Recorded Books



Listen to **unabridged** bestsellers on cassette as you drive. Call now for a free catalog of over 400 titles: **1-(800)-638-1304.** Ask about easy 30-day rentals by mail. Recorded Books, Inc. Box 409, Charlotte Hall, MD 20622

Smithsonian highlights

World's Largest Bronze Supplier
FREDERIC REMINGTON BRONZE COLLECTION

"COMING THRU THE RYE". . . . $675
"Lost wax casting"
HENRY BONNARD BRONZE CO. AND ASSOCIATES
4305 S. Highway 17-92
Casselberry, FL 32707
407-339-9103
1-800-521-3179
Call or Write for Free Catalog
Marble bases and shpg. & hdlg. additional

Sterling Silver We Buy & Sell
Kirk Stieff specialists
Estate Flatware & Hollowware
for Free Price List 1-800-441-2520
Michael A. Merrill, Inc.
908 York Rd. Baltimore, MD 21204

Wildlife & Natural History Expeditions
combining adventure, learning and vacation to more than 30 areas worldwide.
For free brochure write
Nature Expeditions International
Box 11496 • Dept. SM • Eugene, OR 97440 • (800) 869-0639

Planning a Smithsonian visit?

The Associates' Planning Packet is yours for the asking. Send a postcard to Associates' Reception Center, Smithsonian, Washington, D.C. 20560, or call (202) 357-2700. For hearing-impaired visitors, use TDD and call (202) 357-1729. Begin your visit at the Associates' Reception Desk, located in the Smithsonian Castle.

Castle reopens, Freer remains closed

The Castle has reopened with a new Smithsonian Information Center and Associates' Lounge. Hours are 9 A.M.-5:30 P.M. daily. The Freer Gallery of Art is closed until 1992.

Washington Craft Show

The eighth annual Washington Craft Show, sponsored by the Women's Committee of the Smithsonian Associates, will be held April 19-22, in the Departmental Auditorium, 1301 Constitution Avenue N.W., across the street from the National Museum of American History. One hundred artists will exhibit and sell work in a variety of media. There will be an admission charge.

In conjunction with the craft show, the James Renwick Alliance will offer its annual spring forum, with tours and lectures, on April 21 and 22. For details, call (301) 229-0928.

Musical Weekend

Highlights of the 18th Smithsonian Musical Weekend, April 20-22, will include the Smithsonian Chamber Orchestra performing Beethoven and

MAKES YOU ALMOST 2" TALLER

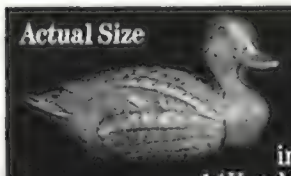
SIZES: 5-11
WIDTHS: B-EEE
FINE MENS' SHOES

Looks just like ordinary shoes except hidden inside is a height increasing innermold. Choose from a wide selection of Elevators, including dress shoes, boots and casuals. Satisfaction guaranteed. Exceptionally comfortable. Call or write today for your FREE color catalog so you can look 2" taller in almost no time. TOLL FREE 1-800-343-3810
ELEVATORS®
RICHLEE SHOE COMPANY, DEPT SM03
P.O. Box 3566, Frederick, MD 21701

Huckleberry...
candies, preserves and other neat Montana stuff
Genuine Montana
FREE catalog 800-533-4684
903 East Main Billings, MT 59105

NEW LIGHTWEIGHT MODELS FOR 1990
NEW FOLDING & ROTOMOLDED BOATS from $350
Sailrigs, spray skirts, paddles and many other accessories
BORN TO TRAVEL
Whether you check a folding boat with your luggage to Bermuda or cartop one of our rotomolded models to the closest river or lake, a Folbot is still the best way to travel on water. Stable as a rock, quiet and efficient to paddle, Folbots have been an outstanding value for over 55 years.
FOLBOT TM Since 1933
FREE COLOR CATALOG
Call 1-800-533-5099
or write
Folbot, Inc.
PO Box 70877, Dept. SM
Charleston, SC 29415
FACTORY DIRECT PRICES — SATISFACTION GUARANTEED

Actual Size



Duck Pin
Hand cast and finished in antique sterling silver.
14K gold with genuine ruby eye.
Gift boxed. Satisfaction guaranteed.
Silver $40 #SD101 - Gold $260 #DG511
Plumtree & Smith Ltd.
3958 Northlake Boulevard - Dept. H #243
Palm Beach Gardens, FL 33410
407-687-2457 Visa-M/C-Check-Money Order

CROES GELTAIDD
A Celtic Cross pendant simply executed in silver or gold.
Shown full size.
No. 2270 Celtic Cross
Sterling silver $35.00
(24" sterling chain)
14 kt. gold $300.00
(chain not included)
Add $2.50 for shipping.
Check, Mastercard or Visa.
Send for our unique catalog.
Visit our store when in the Seattle area. For orders or inquiries telephone
(206) 485-2132
David Morgan
11812 Northcreek Pky. N., Suite 103, Bothell, WA 98011

SPECIAL/ARCTIC ODYSSEYS
Box 37T, Medina, WA 98039 (206) 455-196

Haydn symphonies; dinner in the Castle; tea and music in the Australian Embassy; a performance on the Erard piano newly acquired from Balmoral Castle; and a champagne breakfast in the Bird House of the National Zoo. To obtain additional information, write: Musical Weekend, Box 11271, Washington, D.C. 20008.

Contributing Membership Program

The Contributing Membership supports the Institution's work in education, research and scholarship. Partially tax-deductible contribution categories are: Supporting, $60 (available only to non-D.C.-area residents); Donor, $125; Sponsoring, $300; Sustaining, $600; Patron, $1,200; James Smithson Society, $2,000. Members enjoy special privileges including receiving Smithsonian publications and the engagement calendar. For more information write to the Contributing Membership Program, 1100 Jefferson Drive S.W., Smithsonian, Washington, D.C. 20560, or call (202) 357-1699.

Special March exhibits and events

Renwick Gallery
George Ohr: Modern Potter, 1857-1918 (through June 3) Turn-of-the-century pieces by the Mississippi ceramist. See *Highlights continued*, page 160.

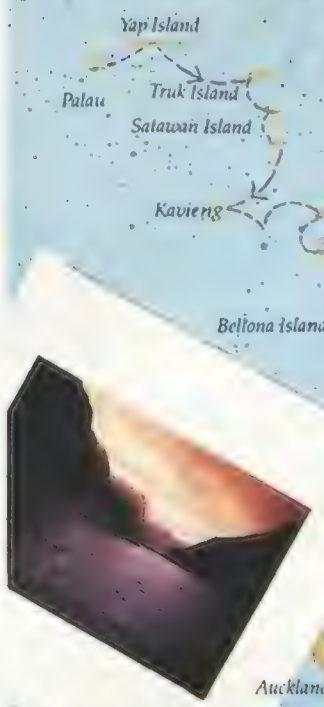
National Museum of Natural History
The First Egyptians (through April 1) The first major show to explore the world of predynastic Egypt.
Portraits of the Great Saturniid Moths (through June 1) A series of illustrations by John Cody.

National Museum of American History
European Shawls (through October) Wraps and coverlets from the museum's Division of Textiles.
Greek Revival (through March) Photographs documenting the history of a uniquely American architectural style.
Men and Women: A History of Costume, Gender and Power (through May 1991) An examination of culturally determined standards of appearance and behavior.

Anacostia Museum
The Real McCoy: African-American Invention and Innovation, 1619-1930 (through May) An overview of outstanding black inventors and anony-

» SALÉN LINDBLAD EXPEDITION WORLD «

Invitation To a Voyage of a Lifetime.



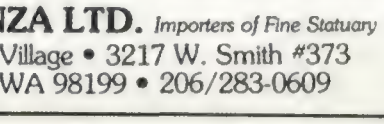
Salen Lindblad expeditions aboard the M.S. Frontier Spirit give you our wonderful world, its wildlife, its sea life and its peoples. From Nov. 5, 1990, the three inaugural voyages capture the spirit..."South Sea Island Treasures" starts at Palau and voyages through the romantic Carolines. "Isles of Solomon to Friendly Fiji" takes you all the way from the legend of King Solomon's Mines to Vanuatu. The island Kingdom of Tonga and the Lau group are featured in the third voyage: "South Pacific Jewels and New Zealand" which disembarks in Christchurch, before you fly from Auckland on December 10th.

Now is the time to visit these treasures, aboard a ship that is a tribute to exploration *and* the environment. Return the coupon today.

See your travel agent, or mail this coupon for a full color brochure on *M.S. Frontier Spirit's Inaugural Voyages* to the South Pacific, New Zealand, Tasmania, Antarctica and Australia's Great Barrier Reef

Name _____
Address _____
City _____ State _____ Zip _____

SALEN LINDBLAD CRUISING, INC.
133 E. 55th Street, New York, NY 10022 1-800-223-5688 NY (212) 751-2300
General Sales Agents For
Frontier Cruises



Learn Spanish On Your Own!

Not just a phrasebook, but a *real* language course! More than 29 hours of recorded material make this self-instructional cassette/book course a truly effective way to learn Spanish.

The course consists of a series of cassettes recorded by *native* Latin-American Spanish speakers, and accompanying textbook. You'll learn to speak Spanish the way you learned English — by listening and repeating. It's easy, and takes only 25 minutes a day. Your cassette player becomes your "teaching machine." You learn where and when you want to, and at your own pace.

The course was developed by the Foreign Service Institute to train U.S. State Department personnel. In addition, it has been used successfully by thousands of our mail-order customers.

Packaged in handsome vinyl binders, the course is available in two parts. Order either, or save 10% by ordering both:

☐ **Volume I: Basic.** 12 cassettes (17 hr.), manual and 464-p. text, $175.
☐ **Volume II: Intermediate:** 8 cassettes (12 hr.), manual and 614-p. text, $145.

(CT residents add sales tax)

Phone orders call toll-free: 1-800-243-1234

To order by mail, clip this ad and send with your name and address, and a check or money order — or charge to your credit card (VISA, MasterCard, AmEx, Diners) by enclosing card number, expiration date, and your signature.

Try it for 3 weeks at no risk — we promise prompt refund if not completely satisfied. We offer 190 courses in 56 languages; send for free catalog.

AUDIO-FORUM®
THE LANGUAGE SOURCE
Rm. M324, 96 Broad St., Guilford, CT 06437
(203) 453-9794

ALEXANDER THE GREAT, one of the most brilliant, youthful and romantic of all historical leaders. **For your home or office.** Reproduced in chloride magnesia from the original in Munich's Glyptotek. Beautiful bronze like appearance. 11¾" on marble base $107 ppd. Check, VISA, MC. Unconditional guarantee. **Artbook color catalog $6. America's largest collection of museum reproductions.**

ELEGANZA LTD. *Importers of Fine Statuary*
Magnolia Village • 3217 W. Smith #373
Seattle, WA 98199 • 206/283-0609

Maupintour

Discover a grand style of escorted travel. Small groups, professional managers, one price covers everything. Treat yourself to the best!

TURKEY

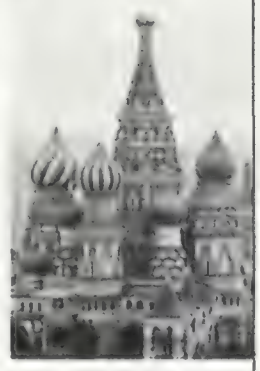
Istanbul, Ankara, Goreme Valley cave dwellings, Aphrodisias, Ephesus, Troy, Bosphorus cruise. 15 days. Turkey and Egypt. 17 days.

GREECE

Greece Highlights with 4-day Aegean cruise. Athens, Delphi. 15 days. Grand Greece with 7-day Aegean cruise. Greek Isles, Turkey. 22 days.

RUSSIA

Capitals of Eastern Europe, Russia by Motorcoach, Cities of Soviet Central Asia. The culture, cuisine, people and art treasures. 20 and 21 days.



FREE BROCHURES. For a copy of Maupintour's ☐ *Europe* (includes Turkey) ☐ *Greece,* or ☐ *Soviet Union* tour brochures, ask your travel agent, call or mail coupon to Maupintour, 1515 St. Andrews Dr., Lawrence, KS 66047.

quality escorted tours since 1951 Maupintour

name

address

city/state/zip

my travel agent *ssn-tgr-0*

Telephone toll-free... **800-255-4266**

mous innovators who made important contributions to American technology.

National Museum of African Art
Icons: Ideals and Power in the Art of Africa (through September 3) A survey of African art, focusing on recurrent themes.
Royal Benin Art Creations from court artisans, 15th through 19th centuries.

National Museum of American Art
Irving Penn: Master Images (March 30-August 19) Overview of a varied career; 60 photographs from NMAA collection.

Arthur M. Sackler Gallery
India Along the Ganges: Photographs by Raghubir Singh (through April 15) Fifty dye-transfer prints by the acclaimed photographer.
The Noble Path: Buddhist Art of South Asia and Tibet (through September 30) More than 100 objects reflecting the changing imagery of Buddhism.

National Portrait Gallery
Irving Penn: Master Images (March 30-August 19) Sixty portraits from the NPG collection.
Photographic Treasures from the NPG Collection (March 30-August 19) Portraits of Americans from Abraham Lincoln to Martha Graham.
To Color America: Portraits by Winold Reiss (through April 1) The German-born modernist's 1920s and '30s depictions of American minorities.

Hirshhorn Museum & Sculpture Garden
Culture and Commentary: An Eighties Perspective (through May 6) Fifteen artists whose works reflect the changing society of the past decade.
DIRECTIONS: Ilya Kabakov (March 7-June 3) A mixed-media representation of Soviet life.

National Air and Space Museum
Commuting in the Modern Manner: The Grumman Goose Amphibian (indefinite) A look back at the 1930s "limousine of the air."
The Aviation Careers of Igor Sikorsky (indefinite) An overview of the aviation pioneer's achievements.
Carrier War in the Pacific (permanent) Six major battles seen through models, maps, photographs, films.
Beyond the Limits: Flight Enters the Computer Age A major new gallery explores the computer revolution in aerospace.

ARCHAEOLOGICAL TOURS *LED BY NOTED SCHOLARS*

1990 TOURS

ANATOLIAN TURKEY *May & Oct.*
EASTERN TURKEY *Jun. & Aug.*
TURKISH COAST & ISL. *Apr.*
MOROCCO *Oct.*
CAVES & CASTLES *Jun.*
ETRUSCAN ITALY *Apr.*
SICILY & SOUTHERN ITALY *May & Oct.*
GREECE, CRETE & SANTORINI *May*
TUNISIA *May*
MALTA, SARDINIA & CORSICA *Aug.*
EGYPT & ISRAEL *Sept.*
EGYPT *Jan. & Nov.*
ANASAZI FOUR CORNERS *Jun.*
ANCIENT BRITAIN *Jul.*
GUATEMALA *Mar. & Nov.*
THAILAND & NEPAL *Mar.*
THAILAND & CHINA *Nov.*
HIMALAYAN KINGDOMS *Jun.*
INDONESIA *Mar. & Aug.*
SOUTHERN INDIA *Nov.*

archaeological tours
30 E. 42 St., Ste. 1202SM, NY, NY 10017 • (212) 986-3054

WATCHES
HONEST DISCOUNTS
SAVE UP TO 60% and MORE
All famous brands including
Rolex, Patek-Philippe, Cartier, et al.
Sales·Service·Accessories
New and Pre-Owned
No sales tax to out-of-state buyers
Call for FREE brochure
GRAFSTEIN & CO.
Value and Integrity Since 1939
(714) 835-6100 (800) 24-ROLEX
Santa Ana · Beverly Hills · New York

the
Burley Lite
Bicycle Trailer
The nation's best selling bike trailer safely carries two children and gear on family outings.
Call or write for free information.
Burley Design Cooperative
4080 Stewart Road, Dept. P
Eugene, OR 97402
503-687-1644
MADE IN USA

BOOKS ON TAPE®
World's Largest Selection of Audio Books
Box 7900-S, Newport Beach, CA 92658
Robert Ludlum The Bourne Ultimatum
• Best Sellers on Cassette
• Full-length Readings
• Call for Free Brochure
Reg.U.S.Pat.&T.M.Off.
(800) 626-3333

Cooper-Hewitt Museum (New York)
E. McKnight Kauffer: Graphic Art and Theater Design (through April 1) Retrospective look at the graphic designer's varied and productive career.

Smithsonian on the air

Radio Smithsonian: Features include stories on classical saxophonist Gary Louis, storytelling in Ghana, and Amelia Earhart's crusade for women's rights.
Here at the Smithsonian: Three-minute TV spots take you behind the scenes.
The Movie Palaces: Award-winning Smithsonian documentary, rebroadcast on PBS, March 28.
To find the stations in your area carrying these radio and TV programs, write: Office of Telecommunications, MAH Room BB40, Washington, D.C. 20560.

Resident Associate Program

To become a Resident Associate, or to obtain fee and ticket information, call 357-3030.
African-American Male Survival (March 21; 8 P.M.) Congressman Major Owens describes the current research on barriers to higher education and jobs.
Shijaku Katsura (March 28; 7:30 P.M.) A performance by the master of *rakugo*, or storytelling.
Eugene O'Neill (March 7, 14; 7 P.M.) Films of several plays, and discussion.

Smithsonian Institution Traveling Exhibition Service

SITES organizes and circulates exhibitions to cities throughout the United States and abroad. To sponsor a show in your community, write SITES, Smithsonian, Washington, D.C. 20560. Here are some March exhibits:
Anaheim, California (March 10-April 8) *Official Images: New Deal Photographs*, Anaheim Museum.
Augusta, Georgia (March 17-April 15) *Spectacular Vernacular*, Augusta College.
New London, Connecticut (March 24-May 13) *Zooark*, Thames Science Center.
Oak Ridge, Tennessee (March 17-April 15) *Paintbrush Diplomacy: Children's Art from the Americas*, Children's Museum of Oak Ridge.
St. Louis, Missouri (March 10-April 8) *Steichen and His Men: A Photographic Portrait of World War II*, Jefferson Barracks Museum.

Free Catalog of Kites

Choose from hundreds of unusual and innovative kites. From easy-to-fly designs for the youngest kiteflier to high-performance 60-MPH stunt kites. Get in on the fun! Call or write for your catalog today.

Into The Wind

1408-R Pearl St., Boulder, CO 80302 • (303) 449-5356

THE BEACH IS ONLY THE BEGINNING.

Suppose you lived on a private island. Bordered by golden marsh grass and 10 miles of beach. Golf by Fazio, Player and Nicklaus. And the Lowcountry's most picturesque homesites. Come to Kiawah. And you'll come to call it home. Call 1-800-277-7008. Or write P. O. Box 12001, Charleston, SC 29412.

Name

Address

Phone

Kiawah Island℠

One potter's whimsical wares

"I want every pot of mine to be itself," George Ohr declared. Certainly his creations complied with his stated intent. Every one of the early 20th-century pieces turned out by the Mississippi artisan had a distinctive, wacky beauty. Crumpled and dented and highly irregular, his misshapen vessels anticipated the work of today's more experimental ceramists—by more than 50 years.

His futuristic, and now sought-after, teapots and vases, pitchers and bowls—the pieces he called "mud babies"—are the subject of "George Ohr: Modern Potter, 1857-1918," at the Renwick Gallery through June 3.

Although Ohr participated in some major exhibitions during his lifetime, including the 1904 St. Louis World's Fair, he never commanded the following he had deserved. By 1910, he had largely forsaken pottery making and stored 10,000 pieces in wooden crates. The pots remained hidden away until 1968, when a traveling antiques dealer uncovered the trove in Biloxi and reintroduced Ohr to the art world.

The show, organized by the National Craft Museum, travels on to New Orleans, and Syracuse, New York. A color-plate illustrated catalog, published by the Abbeville Press, accompanies the exhibition.

Kathleen M. Burke

Spout of teapot, c. 1900, takes its form from a serpent's head; Ohr produced an entire series of snake-motif pots.

Crumpled, asymmetric bisque-ware bowl, c. 1905, was made from marbleized clay, left unglazed.

Translucent glaze, a trademark of Ohr's art, embellishes this elegant, yet funky, candelabra.

Slithering serpents reappear on bowl, c. 1895-1900, that features a mottled surface suggestive of snakeskin.

MICHELIN
TRAVEL PUBLICATIONS

Our rating system tells you at a glance what to see, covering 96 cities and all the key sights.

Besides history, you get everything you need to feel at home in Mexico today.

We help you budget the time you need to take everything in.

What good are sights without the insights? We give you both.

★★★ TAXCO Guerrero ◆◆◆

Map of Principal Sights p 6

Built on the sides of the mountains and the edge of the cliffs, Taxco is one of the most fascinating colonial cities in Mexico. The white walls of its buildings bring out the clear blue of the skies. The silhouette of **Saint Prisca** Parish Church (Parroquia de Santa Prisca) can be sighted miles off on the serpentine road leading to the city. Taxco's old cobblestone streets wind over the hills, disappear in mysterious nooks and often lead to romantic little squares that are bordered by simple whitewashed houses with red tile roofs.

But Taxco is not only a quaint historic town; it is also a renowned center for the production of silver objects, enlivened with the bustling activity of its silversmith workshops.

HISTORICAL NOTES

In 1524 the Spaniards reached Taxco, where they found silver mines in the place today known as Old Taxco (Taxco Viejo) 12 km – 7.5 miles to the northwest. Years later the town was moved to Bermejo Hill – the ancient village of Telancingo – which contained still larger deposits of tin, and came to be called the **King's Gallery** (Socavón del Rey).

Mines of the Past. – Captains Rodrigo de Castañeda and Miguel Díaz de Auz took the Indians to work in the mines, founding the districts of Tlachcotecapan and Acayotlas or San Miguel and Guadalupe, as they are known today *(see map opposite)*. There the Franciscans built two chapels to evangelize the Indians. At the beginning of the 18C, José de la Borda came to Taxco to work the mines on a larger scale, thus giving a great boost to the area; at that moment the town received the name of Taxco, which in the Náhuatl language means "in the ball game."

Today's Mines. – At the beginning of this century, with the opening of new roads, the city reawakened, thanks to the mining of silver, copper, zinc, lead and the famous fluorite mines – Azul and Gavilán – as well as the mercury mine of Huehuetoca. In addition, William Spratling, a North American who had fallen in love with the city, taught silversmithing in a workshop that brought international fame to Taxco and earned it the designation of National Monument.

It is advisable to leave the car at or near Plaza Borda and to visit the city on foot, for which comfortable shoes are indispensable.

SAINT PRISCA AND ITS SURROUNDINGS

time: 1/2 day – Plan p 191

This jewel of Mexican architecture is located on the east side of the city's main square, which is full of street vendors and tourists. Many artistic, cultural and religious events also take place in this square; for example, it is the gathering point for the famous **Holy Thursday** ★ procession, in which the penitents carry candles and heavy thorny burdens through the steep streets of the city.

★★★ **Parish Church of Saint Prisca and Saint Sebastian (Parroquia de Santa Prisca y San Sebastián).** – This is an outstanding example of 18C baroque art. The work was sponsored by the wealthy miner, José de la Borda, who thus thanked Providence for bestowing on him the riches that came out of his mines and, by the same token, provided his son, Manuel, with a church where he could practice his vocation.

The parish church was dedicated to two Roman martyrs, Prisca and Sebastian. In 1748, the work began under the direction of the architect, Miguel Custodio Durán, assisted by the master builder, Juan Caballero. The altarpieces were commissioned to Isidoro Vicente Balbás, son of the architect, Jerónimo de Balbás, who designed the altarpiece in the Chapel of the Kings in the Metropolitan Cathedral of Mexico City *(p 107)*.

(Photo Kuligowski/VLOO/Paris)

Taxco, Parish church of Saint Prisca

Small and light, this is one travel guide that can go wherever you do.

With over 60 maps you'll spend time enjoying sights, not looking for them.

We've learned from experience, so you don't have to.

Visit your bookstore for the other 251 pages. They're not free, but they're worth every peso.

A FREE SAMPLE FROM MICHELIN'S NEW GREEN GUIDE TO MEXICO.

The Smithsonian Traveler

THE LATEST WORD ON TOURS, EXPEDITIONS AND LEARNING ADVENTURES,

Washington "Anytime" Weekend Give a weekend as a gift. Make reservations today with Visa or MasterCard.

Domestic Study Tours

Grand Canyon Weekend *April 5-8, 26-29 or May 3-6* Explore the South Rim with hikes and lectures by a naturalist.

Arizona in Spring *April 18-26 or April 25-May 3* From the Sonoran Desert to the Chiricahua Mountains.

Spring Gardens *April 26-May 3* Study historic gardens in Washington, D.C. and the Delaware Valley.

Philadelphia Weekend *May 3-6* Walking tours to historic Society Hill; visits to private collections.

Bryce, Zion and the North Rim *May 10-20* Moderate hikes.

Arches and Canyonlands *May 19-26* Easy hiking in Utah.

Southwest Indians *May 24-June 3* Hopi and Navajo cultures; includes Mesa Verde.

New York City *May-June* Enjoy a weekend of walking tours, museums and theater.

Chicago Art and Architecture *June 13-17*

Auto Barons *June 14-17* Visit estates of Ford, Fisher and Dodge outside Detroit.

Alaskan Landscapes *June 21-July 3 or July 26-August 7* Float down the Kenai River; visit Nome; hike in Denali National Park.

NEW Colorado for Families *June 24-30* Nature study for families with children, 7-15.

Grand Canyon Rafting *June 29-July 8 or July 27-August 5*

Pueblo Indians *July 14-22* Based in Santa Fe; concludes with an annual crafts fair.

Salmon River *July 18-26* Raft trip combining camping and a lodge visit.

Waterton-Glacier *July 23-August 3* Hike the backcountry of Montana and Canada.

Aspen, Colorado *July 28-August 2* Attend the annual music festival.

Alaska Cruise *July 30-August 10* Explore the Inside Passage aboard an expedition ship.

Lewis and Clark *August 5-12* Horseback camping on the 1805 trail in Idaho.

Railroading the Rockies *August 10-18* By private car and narrow-gauge train.

Foreign Study Tours

Kyoto Interlude *March 30-April 8*

European Countryside Programs *April-October* Relax in scenic and historic areas of Austria, Denmark, England, France, Greece, Hungary, Italy or Wales.

Berlin: East and West *April 11-25* Also Wittenberg, Weimar, Dresden.

NEW Van Gogh Centennial *April 20-May 5* Van Gogh in Amsterdam, Paris and Arles.

NEW Morocco Treasures *April 28-May 12* Casablanca, Fès, Marrakech and more.

NEW Southern Italy and Sicily *April 28-May 13* Culture, art and history.

Zimbabwe-Botswana *May 8-25*

Istanbul and Beyond *May 9-24* Visit central Anatolia or the Aegean coast.

NEW Gardens of Yorkshire *May 12-25* Includes London's Chelsea Flower Show.

Two Chinas *May 20-June 2* Explore Hong Kong and Taiwan.

Brazil Parks *May 23-June 7*

Waterways of France and Spain *May 24-June 7* Cruise from Seville to Southampton.

Cotswold Walks *May 24-June 5 or October 4-16* Leisurely walks northwest of London.

Golden Ring (USSR) *May 26-June 9 or September 1-15* Moscow, Leningrad and beautiful old Russian towns.

Danube Voyage *May 27-June 12* Art and history from Romania to West Germany.

NEW Islands of Japan *June 3-16* Cruise aboard the new *Renaissance.*

Poland *June 8-24* Visit Warsaw, Kraków. Unique look at culture and politics.

Russia by Train *June 13-July 1 or June 23-July 11* Includes Riga and Murmansk.

NEW Amsterdam and the Dutch Countryside *June 14-27* Holland past and present.

Shadows of the Past (France) *June 16-29* Chateaus, caves and villages of Dordogne.

Swiss Walks *June 20-July 5* Reside in mountain inns. Explore on foot.

Lake District Walks *June 28-July 9* Walks and hikes through northwest England.

Galápagos Islands and Quito *July 1-12* Aboard the new *Isabella II.*

Scotland by Train *July 5-18* Edinburgh, the Highlands, isles of Skye and Mull.

Walks in Austria and Italy *July 11-25* Explore two areas in the Tyrolean Alps.

NEW Kenya *August 6-22* Tent safari.

Edinburgh Music Festival *August 12-22* Gala performances of music and drama.

English Canals and Countryside *August 13-25* Narrow boats and country inns.

NEW Volga Cruise *August 18-September 6* Cruise the heart of Old Russia.

Byzantium Voyage *August 20-September 4* Italy to Turkey on the *Argonaut.*

Eastern Turkey *August 29-September 15* Crossroads of ancient civilizations.

NEW The Battle of Britain *September 4-17* 50th anniversary commemorative tour.

Indonesia *September 6-27* Explore Java, Sumatra and Bali.

Central Asia (USSR) *September 7-19* Moscow, Leningrad, Samarkand and Bukhara.

Three Republics (USSR) *September 8-22* Russia, Georgia, Estonia.

Smithsonian Seminars

Explore diverse topics in depth with top scholars during classroom study and tours.

America's Future in Space: Manned or Unmanned? *March 13-16* Washington, D.C.

Write to Smithsonian National Associate Program, Washington, DC 20560 or call (202) 357-4700 for tour and seminar brochures,

SMITHSONIAN-STYLE

American Coins and Currency *March 20-23* Washington, D.C. Study with experts at the National Numismatic Collection.

20th-Century Furniture *April 30-May 4* Washington, D.C. Visit working studios and private collections.

Florence *May 26-June 10* Classes and excursions based in a villa-hotel near Boboli Gardens. Includes Orvieto.

Rome *September 13-25* Explore the roots of Roman culture during lectures, site visits.

Oxford *September 15-29*

Aircraft Restoration *September 24-27* Washington, D.C. Study with craftsmen at the Air and Space Museum's Paul E. Garber Facility.

Research Expeditions

Contribute your time, talent and financial resources to Smithsonian research. Work with curators at the Smithsonian or at field sites around the country and the world.

Costa Rica *March 31-April 12 or April 14-26* Monitor Arenal Volcano's eruptions and study local vegetation.

Washington, D.C. *May 23-June 6* Photo-document Memorial Day activities.

Washington, D.C. *June 6-16* Prepare anthropology collections of animal bones.

Washington, D.C. *June 25-July 8* Photograph the Festival of American Folklife.

Montserrat *July 1-14, 15-28 or July 29-August 11* Excavate slave quarters and a cemetery at a Caribbean sugar plantation.

Cody, Wyoming *July 15-28* Collect plant fossils near Yellowstone.

Cheyenne, Wyoming *July 18-30* Document the annual Frontier Days rodeo.

Washington, D.C. *July 22-August 4* Archive historic aviation documents at the National Air and Space Museum.

New York City *August 1-11* Reconstruct pottery from the Caribbean.

Orofino, Idaho *September 12-20* Record Lumberjack Days festivities.

(202) 287-3210 for expedition brochures.

Complete First Year Set Of . . .

SHORTEST U.S. DOLLAR SERIES SINCE *1795!*

The Susan B. Anthony Dollar was issued only 3 years! The only other U.S. Dollar with a shorter life was the 1794-95 Flowing Hair Dollar — America's 1st Dollar!

This is *your* opportunity to get the complete First Year All-Mint Set of the historic 1979 Susan B. Anthony Dollar. One Uncirculated coin from each U.S. Mint — Philadelphia, San Francisco, Denver. Purchased individually, these 3 coins would cost $10.50, but this offer saves you money. YOURS FOR ONLY $5 per set!

Ridiculed by the public as the "Carter Quarter" the mini-dollar is fast becoming a *prized collectible*. Hard to put together now, a First Year Set will get even harder. Clip the coupon below and send today! You'll also receive our fully illustrated catalog (mailed separately), plus other offers on approval. Satisfaction guaranteed. DON'T DELAY! (Limit 4 sets).

Littleton Coin Company, Dept. LSB600, Littleton, NH 03561

©1988 LCC *Serving collectors nationwide since 1945*

Send coupon with payment to:
Littleton Coin Company
Dept. LSB600, Littleton, NH 03561
Susan B. Anthony Dollar First-Year Set
(3 coins: 1979 P, 1979 D, 1979 S) **$5.00**
Full 45-Day Money-Back Guarantee

_____ **(how many — limit 4 sets)**
$_____ **(total enclosed)**
Name_____
Address_____
City/State/Zip_____

OUTDOOR GEAR AND CLOTHING

REI has the best for your muscle-powered activities including hiking, climbing, skiing, bicycling, fitness walking and water sports. Satisfaction guaranteed.

FREE CATALOG!

Name _____
Address _____
City _____
State _____ ZIP _____

Send to: REI, Dept. N0015, P.O. Box 88127, Seattle, WA 98138-2127; or call toll free: **1-800-426-4840** (U.S. and Canada), operator #N15

REI®

Quality Outdoor Gear and Clothing Since 1938

MUSEUM OF FINE ARTS BOSTON

Our Whimsical Dancing Pigs Pin in 24K gold-plate is just one of many unique pieces adapted from objects in the collections of the Museum of Fine Arts, Boston. Send for our full color, 40 page catalog for a complete selection of gifts.

☐ Please send the Dancing Pigs Pin. #30148-305. 1⅝" x 1³⁄₁₆." Enclosed is $24.00 (plus $3.95 shipping and handling).

☐ I would like a one year subscription to the Museum's catalog. Enclosed is $1.00 to cover mailing costs.

Name _____
Street _____
City _____ State ___ Zip _____

Mail to:
The Museum of Fine Arts, Dept. #91454
P.O. Box 74, Back Bay Annex
Boston, MA 02117-0074

By Barbara Holland

Vespucci could have been wrong, right?

Five hundred years ago, give or take a couple, Columbus discovered America, but you couldn't tell *him* that. He'd never heard of the place. He'd never heard of the Vikings either, who kept discovering it hundreds of years earlier. They had bases in southern Greenland and couldn't help tripping over the thing; if they missed the Greenland exit, westbound in a heavy fog, North America was the next stop, and it's *big*. Whenever they discovered they'd discovered America again, they cursed until the air was blue. Besides, they had a short attention span and presently lost interest in the whole thing and in being Vikings, and disappeared.

Columbus was different. Within a year he had a colony of Europeans here, followed shortly by everyone else, until there were Europeans on every street corner between Plymouth Rock and Patagonia. The place was never the same again.

Besides, Columbus came here on purpose, even if he didn't know where here was when he got here—or ever.

He had a one-track mind. Whenever you mentioned the weather or asked after his family, he said he was going to sail west from Spain to find a trade route to the Indies. "The Indies" included India, China, Japan and pretty much everything else east of Constantinople and west of Africa, and it was a long walk. Marco Polo did it, and *he* didn't get back for 25 years. At that rate, if you were waiting for the nutmeg and cinnamon, dinner got cold.

Every day for six years Columbus told Ferdinand and Isabella how rich they'd be when he got there and opened a trading post, and what a piece of cake the trip would be, which he really believed because he'd got the arithmetic all wrong, as usual. He figured Japan and China were right around the corner. All he wanted was 10 percent of the gross, and after mulling it over, Isabella thought this was fine. She really liked Columbus—they both had red hair.

He was a great sailor and never lost a man at sea, but was best at what's called "dead reckoning," or licking your finger and holding it up to the wind. Sometimes he looked around for the Little Dipper and tried out celestial navigation, but his sums never came out the same way twice. (When he was in Cuba and thought he was in Japan, he made some calculations and found out he was in Cape Cod instead, but even that didn't shake him. He was one of those big stubborn redheads who hate changing their minds.)

Finally, Isabella threw up her hands and sent him off with a passport in Latin, royal letters to the Chinese emperor, and an interpreter named Torres who spoke fluent Hebrew and a little Arabic so he could chat with the khan—who spoke Chinese.

On October 12, 1492—I hope you didn't think October 12 was his birthday—he hit some islands, exactly where he'd calculated they would be, and told the Arawaks of San Salvador that they lived just off the coast of Japan so they had to be Indians. They were agreeable. They didn't know anything about Europeans yet, and by the time they found out it was too late. They were so agreeable and kind and helpful to Columbus he could hardly wait to convert them and sell them as slaves. Then he pressed on into what was later known as Cuba and sent Torres to ask around in Arabic for the Great Khan's palace, but all they found was jungle. When Columbus got to Haiti he sailed around looking for an emperor, but he couldn't find one and got stuck on a reef. He did pick some nice nutmegs, though. At least he thought they were nutmegs. He was crazy about the amiable, cooperative inhabitants there, too, and wrote they were "fit to be ordered about and made to work." He sent 500 Indians back as slaves, because they were part of the gross he was getting 10 percent of, but they didn't travel well.

On a later trip Columbus brought a lot of brass chamber pots to trade with the Indians for gold and found Venezuela, which, though attached to China, is actually the biblical Garden of Eden. He crossed the Caribbean to what he hoped was the Malay Peninsula, extending from Honduras to Costa Rica, with India on the other side. He wanted to sail across it into the Ganges, but he couldn't find the Panama Canal and besides, the weather was filthy, and the Malaysians, who were beginning to learn, were definitely hostile. In 1504 he went back to Seville.

Isabella, his main fan, died. The nutmegs weren't nutmegs. The friends of his sailors started coming down with unsocial diseases that were new in Europe and a nasty surprise. Folks began to wonder about the whole project.

Presently Amerigo Vespucci declared that the whole place was nothing but a New World, so it got named after him, because everyone was tired of Columbus crowing about his trade route to the Indies and his Garden of Eden when all he'd actually found was a New World.

Columbus complained a lot but nobody listened, and he died.

Today most of us accept Vespucci's theory, but to be on the safe side we still call the people who lived here Indians, just in case it turns out Columbus was in Asia after all. For pure pigheadedness it makes an appropriate memorial, and hey, you never know. I mean, ask an American teenager to find us on the map, and you'll see the whole matter's still open to question. Vespucci could have been wrong, couldn't he?

As I See It #7 in a series
Joyce Tenneson
'Renaissance Redux'
Polaroid 20x24 Polacolor Photography

THE BOLD LOOK
OF **KOHLER**®

You remember the Renaissance, don't you? That's when art was art and the living was too. So we fashioned our Northern Italian™ Vanity Ensemble of the period in rich woods, opulent marble and exquisite hand detailing. See the Yellow Pages for a Kohler Registered Showroom. For complete product portfolio and idea book, send $8 to Kohler Co., Dept. AL8, Kohler, WI 53044 or call 1-800-4-KOHLER, ext. 36.

© 1989 by Kohler Co.

TOYOTA CAMRY V6

"It's always better to negotiate from a position of power."

In the conference room or on the highway, the more support you have behind you, the more moves you can make with absolute confidence. That's the whole idea of the extra powerful 156-hp, four-cam, 24-valve Camry V6 engine. Designed to deliver that extra boost in passing, climbing or towing power, it gives you the advantage in challenging transactions on the road. Yet it provides you with roomy comfort you can appreciate even at your quickest executive pace. The 1990 Toyota Camry V6. A dynamo for a dynamo.

"Toyota, I love what you do for me."

Call 1-800-GO-TOYOTA for more information and the location of your nearest dealer. Get More From Life . . . Buckle Up! © 1989 Toyota Motor Sales, U.S.A., Inc.